Lighting Fires on the Beach: Learning in Art Galleries in New Zealand

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For my father Howard Douglas McNaughton

whose enduring dedication to scholarship has

inspired me to pursue my own academic journey.

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Abstract

This national study examined New Zealand art gallery educators' views on how they facilitate children's thinking through interaction with visual arts during school trips. It was comprised of a comprehensive overview by survey and six practitioner case studies providing in-depth understandings. These were followed by two focus groups which helped to make sense of the findings. The purpose of the study was to demonstrate the special character of the field. As insider research, the researcher was also a gallery educator, and this reinforced her connection with the participants. Through this collaborative approach New Zealand art gallery educators were able to ask themselves what the important things are that they add to student learning.

The main purpose of the research design was as a tool to enable this investigation, however a secondary consideration in its development was the enhancement of bonds within the research population. Its socio-constructivist approach enabled knowledge development within this community of practice, counteracting cited isolation and lack of professional development. The research was intended to indicate possible future directions for the group.

Four main influences were seen to give art gallery education in New Zealand a distinct flavour: firstly, Learning Experiences Outside the Classroom (LEOTC) governmental funding, with its particular performance criteria; secondly, the fact that New Zealand art galleries are cultural institutions which operate within a constitutionally bi-cultural nation; thirdly, New Zealand art galleries are often situated in small, regional cities, and fourthly, that students are generally taught by professional educators rather than docents.

Despite many participants citing isolation, a coherent praxis was demonstrated across New Zealand. This occurred within public art galleries, which are cultural institutions of local communities. These often memorable settings themselves were seen to activate students' learning. The results demonstrate a specific national pedagogy, where student-centred learning using authentic artworks in the gallery context inspires thinking and creating, particularly around cultural identity and other significant themes. In particular nine recurring themes of art gallery education in New Zealand emerged which flowed throughout the study: Developing Ideas in Art; Engagement: The Senses, Motivation, Emotions and Prior Experience; Artmaking; Flexibility; Collaboration; Communication; Mediation; Belonging, Ownership and Community; and Professionalism.

Compared to in-school education, gallery educators believed they were freer to use flexible approaches, and to cover significant subject matter relating to society, communities and the individual students themselves. In particular they stressed democratic learning and believed empowerment to be beneficial for their students, essentially creating engaged citizens able to actively express themselves. This research shows how art education can have a role in developing collective understandings which are of ultimate benefit to society.

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Terms

This study uses the term ‘Art Gallery’ to describe institutions for the display of art. These may or may not hold collections of artworks. In some countries such as the United States, these institutions may be referred to as ‘Art Museums’, however in New Zealand the title ‘Art Gallery’ is usual.

Additionally in this study I generally use the term ‘Art’ in the singular to refer to the subject of Visual Art. I do this to differentiate from the learning area ‘The Arts’ in *The New Zealand Curriculum* (2007), constituting Visual Art, Music, Dance and Drama. However some researchers quoted in this study use the term ‘The Arts’ to refer to the Visual Arts.

Glossary of Māori Terms

Kura kaupapa is a school operating under Māori custom and using Māori language for instruction.

Mana is prestige and authority.

Manākitanga is hospitality, the process of showing respect, generosity and care for others.

Marae is a communal meeting place for Māori in New Zealand.

Matariki is celebrated in New Zealand in winter when the seven Matariki stars reappear, thus signaling the beginning of the Māori New Year.

Taonga are Māori cultural treasures.

Te Ao Māori is the Māori world.

Tikanga is correct Māori protocol based on customary system of values and practices.

Whakairo is carving.

Whakawhanaungatanga is the process of establishing relationships and relating well to others.

List of Abbreviations

DBAE	Discipline Based Arts Education
LEOTC	Learning Experiences Outside the Classroom
MBIE	The Ministry of Business, Innovation and Employment
MEANZ	Museum Educators Aotearoa New Zealand
NIWA	The National Institute of Water and Atmospheric Research
P4C	Philosophy for Children
VTS	Visual Thinking Strategies

Chapter One: Introduction

This is a study which examines current approaches to and understandings of student learning in art galleries in New Zealand. It looks at gallery educators' perspectives on how they facilitate school children's thinking and learning through interaction with visual arts. The field has had little critical examination and, being a discrete domain containing a varied range of educators in diverse situations, it is particularly suitable for such research.

The research took place in three parts: firstly, a survey was used to give a national overview of the field of art gallery education, drawing out pertinent threads; secondly, in-depth case studies of six gallery educators examined particular themes which emerged in the survey, and finally, two focus groups of gallery educators were used to discuss the findings and their implications. The broad underlying approach to the research was from a socio-cultural cognitive viewpoint. The study took place within communities of practice, and consideration of the process of cognition extended beyond the individual. Accordingly, the focus groups comprising members of the community of art gallery educators in New Zealand were used to make sense of the interview data. Additionally, learning was considered as something which not only occurs within a context (the art gallery) but, in fact, this context was taken to be an active contributor to the learning process.

Situating the Research: Themes from the Literature

For this study it is useful to consider the development of the professional field of art gallery education as it provides a deeper understanding of the pedagogical approaches favoured by its members. Philosopher Hilde Hein (2000) describes the transformation of museums and art galleries since the 1970s as a shifting of priorities from objects to experiences. Interestingly, parallels can be seen with the pedagogical transition which has occurred in New Zealand primary schools, which moved from a focus on teaching content to a more child-centred approach, focussing on student's individual needs and motivations, and then to an emphasis on empowering students by facilitating their independent learning. Whilst it was previously thought that cultural institutions such as museums and galleries were gatekeepers of knowledge to be conveyed through their artefacts, now the artefacts have become triggers which enable individuals and groups to tell their stories (Hooper-Greenhill, 2000b).

The literature on art gallery education reflects this. One example is American academic David Ebitz (2005) who identified the following five significant influences on art gallery education in the United States since the 1980s:

1. Art galleries have shifted from being object-centred to visitor-centred contexts
2. Inclusive viewer/learner-centred theories have emerged in the fields of art history, education and art education
3. The professionalisation of art gallery education in the United States has increased

4. The field has been influenced by research from the 1980s (such as Dobbs and Eisner's (1987) *Uncertain Profession*), which recommended the preparation of art gallery educators
5. The expectations of employers have changed

Ebitz describes how over this period in the United States there has been a gradual increase in art gallery educators trained in pedagogy, rather than being predominantly experts in their subject (generally art history). He explains that in the 1970s and 1980s museum education was described in the literature in terms of its practices in action, but in the 1990s focus turned to styles of learning, multiple intelligences, aesthetic experience and multiculturalism. He notes that subsequently museums have become more visitor-centred, supporting the development of visitors' personal understandings which include their experience and background. The changing role of gallery educators has also reflected this, providing hands-on experiences to help learners develop their own meanings. In line with this, researcher Melinda Mayer (2005) examined the changing role of the visitor in museum education, summing it up thus: "In the 1970s visitors were taught how to see, in the 80s visitors were taught how to make personal connections with the artworks, and in the 1990s visitors were empowered to construct their own museum meanings" (p.366).

In this era when art gallery education emerged as a recognised profession, researchers Stephen Dobbs and Elliot Eisner (1987) gave the field the moniker *The Uncertain Profession* due to what they described as its 'problematic character'. Their formative research into the role and practice of educators in American art museums interviewed thirty-eight gallery directors and education managers in what they described as twenty medium to large art galleries in eleven states. It investigated: the mission of art gallery education; the status and role of art gallery educators; the professional preparation for gallery education; programme resources for gallery education; research and evaluation in gallery education, and the relationship between gallery education and the community. Overall Dobbs and Eisner found that although art gallery education was generally perceived as of value, there was a lack of clarity about its nature, its specific role in the art gallery and the identity of its professionals in the gallery. Consequently they found wide disparities on how gallery education was conceptualised, and additionally that it was described in terms of programme content rather than function.

The gallery educators in Dobbs and Eisner's study reported feelings of powerlessness and low status within their institutions, as well as a lack of professional development opportunities and career advancement. Additionally Dobbs and Eisner found there were no leaders in the field of art gallery education due to the fact that, in their view, the discipline was in a nascent stage. They reported a lack of theoretical and intellectual vigour due to the absence of a philosophical basis. As well as this, they suggested the relationship between gallery education, other educational services and community institutions was inadequately conceptualised. They found very few school teachers or gallery

educators had the time or ability to effectively blend the art gallery experience with the school curriculum.

Dobbs and Eisner considered the professional training of art gallery educators and found division between advocates for art history training and those who emphasised pedagogy. They considered both were necessary. It is of note that, at the time, museum studies was in its early stages in the United States, so few respondents had specific training in art gallery education. Dobbs and Eisner concluded by making a number of recommendations to increase opportunities for educators' professional development and other means of professionalising the field.

The Uncertain Profession was criticised by some, such as museum professional Lonn Taylor, interviewed by Carol Stapp (1987), who felt that Dobbs and Eisner, as outsiders to the field, did not demonstrate understanding of the structures of the museum world, instead treating the project like an anthropological study. She felt this was reflected in their demonstrated ignorance, particularly since a number of their recommendations were already in operation (Stapp, 1987).

Judith White Marcelini, also interviewed by Stapp (1987), took issue with the negative connotations of an 'uncertain profession' put forward by Dobbs and Eisner. Her view was that the diversity of gallery education demands a range of avenues into the profession, citing its ambiguous nature as part of its strength. In her view, art gallery education considers complex issues which do not have clear answers, and need creative, fresh programmes (Stapp, 1987).

Additionally, because of the nature of the art museums included in the study, Dobbs and Eisner themselves suggested caution in generalising their findings to institutions which have small, one-person education departments. Conal McCarthy and Joanna Cobley (2009) found that the New Zealand museum sector varied in nature from the United States, being a small sector with only a few large institutions, and as such has a very different population to that studied by Dobbs and Eisner.

The Uncertain Profession was not the only development in the gallery education field during that period. Ebitz (2005) describes how in the same year, in Denver, a significant meeting of art gallery educators listed extensive criteria for entry level art gallery educators. They stressed the importance of: their commitment to object-centred teaching, their teaching competency, and having suitable qualifications (namely a Master's degree or equivalent in the arts). As well as this they should be competent in a comprehensive range of aspects of teaching and learning pedagogy, and possess skills in writing, verbal communication, creative thinking and management.

Ebitz went on to survey art gallery educator vacancies at the time. He found that while they required qualifications in art history, technological expertise, as well as interpersonal and leadership skills, the vacancies did not encourage participation on exhibition teams, the emphasis of diversity, or

researching in the field. He provides his own expanded perspective of the necessary preparation for gallery educators as follows:

Table 1: David Ebitz's Suggested Preparation for Art Gallery Educators

Knowledge, Skills and Experience Necessary to Prepare Art Museum Educators for Service	
Knowledge of	Art history relevant to the collections Interdisciplinary approaches to visual culture The history, theory and practice of learning in art museums, including the approaches of constructivism, and the educator as reflective practitioner History, theory, curriculum and practices of schools in the United States Research and evaluation of visitor experiences in museums Information technologies Marketing
Experience, knowledge and skills in	Serving visitors with diverse economic, ethnic and cultural backgrounds, and with special needs Exhibition development, design, installation and interpretation
Skills in	Various modes of communication Teamwork and collaboration with communities Supervision and in program and project management Leadership, strategic planning, and advocacy Fundraising Budget management

Ben Garcia (2012), advocate for the 'learning power' of museums, states that since *The Uncertain Profession,* art gallery education has gained a voice and a language. In his experience, gallery programmes are generally designed to support curriculum content standards, facilitating schools' visits through alignment with their academic goals. He states that requiring artwork to serve an agenda of the curriculum does "the artwork, their maker, our visitors and our profession a disservice" (p.48), as these objects have the potential to illuminate parts of our mind far beyond those addressed in the classroom and, in his view, it is museum educators' responsibility to advocate for that power. For Garcia, "museum learning is unique, multi-faceted and inspires higher order learning" (p.47).

Garcia's view is that in the United States, "the well of formal education in the areas of constructivism, free-choice learning, and intrinsic motivation … has largely been poisoned" (p.49), due to prescribed curricula and standardised testing, among other things. He cautions museum educators against serving formal education, by using the same empirical assessments and recreating its approach to learning in

museums … as he believes this ignores the intrinsic motivations for learning which he believes take place as a matter of course in museums.

Christine Healey and Narelle Lemon (2014), in their research into the role of the art museum educator in the Australian context, cite the sense of conflict which can occur in these educators caught between student-centred pedagogies, and the art gallery context which elevates artworks and curatorial discourse. They describe gallery educators as having to balance demands of a wide range of stakeholders, as well as having to demonstrate constant flexibility in their programmes and approaches. They suggest that increased valuing of education within the broader gallery context will enable it to remain relevant to the communities it serves.

The relationship between classroom teachers and art gallery educators has been explored by a number of researchers. Donna Mathewson-Mitchell (2007), Australian educationist, surveyed the literature finding an emphasis on the constructive and cooperative nature of relationships between galleries and schools, underplaying tension and conflict. Liu (2000) conducted a research project in British Colombia, Canada, via survey and case studies, examining collaboration between primary school teachers and art gallery educators. She found that the gallery educators recognised the importance of supporting teachers in acquiring art knowledge and specific pedagogy, but that they saw themselves as the experts: their version of collaboration placed themselves in a leadership role, holding the knowledge, expertise and insight, not involving classroom teachers as co-designers. Their knowledge was almost exclusively art-related with little consideration for other sources of relevant knowledge. Liu suggests there is a need for art gallery educators to recognise the multi-dimensionality of the gallery educational process, and this will facilitate improved partnership possibilities with primary classroom teachers, combining pedagogical knowledge, knowledge of learners and arts-related knowledge equally. However in Liu's research most of the art gallery educators had no formal experience or training in education or museum studies. Additionally they had multiple and diverse tasks in their institutions which diluted their energy and focus for the implementation and design of school programmes. Liu suggests valuable assistance could be provided by elementary teachers if sought.

Contradictorily Steve Herne (2006), in his British study, found it was the art gallery educators who had a more interdisciplinary subject-learning perspective, whilst secondary school art teachers were more subject-oriented. In the words of one gallery educator in his study, "art and design teachers define their subject as a discipline, whereas gallery educators often wish to break boundaries and work across the curriculum" (p.12). The gallery educators interviewed cited a lack of partnership between gallery education and curriculum bodies, partly due to a national curriculum which did not support an interdisciplinary approach. Further to this Herne found that many gallery educators

assumed that classroom teachers were outdated in their approaches or lacking expertise, and saw a role for themselves in developing the curriculum, and thus influencing in-school learning.

More broadly, Herne asked whether art should be seen as a defined subject or in a more overarching sense. He suggests that gallery educators see this variance of definition to be an important difference between classroom teaching and gallery education, stating the need of "a more postmodern vision of a pluralist, interdisciplinary, intercultural and multi-sited enterprise, although we are clearly in the process of a paradigm shift" (p.11). As museum academic Eilean Hooper-Greenhill (2000b) explains, "the post-museum is a fragmented, flexible, complex, tolerant and above all multi-vocal institution that embraces cultural, social and aesthetic diversity. Dynamic and reflexive responsiveness would establish an environment for provocative and dynamic learning" (p.152).

Herne notes that gallery educators, like classroom teachers, develop their own particular pedagogical content knowledge in relation to their specific professional practice. He suggests this is equivalent but qualitatively different to that of art teachers in schools. He theorises

> Art teachers and gallery educators ... [belong] to constellations of parallel communities of practice within wider discourse communities. Although united in the wider discourse community of art education, the two groups are divided geographically and institutionally, and more specifically by discourse and practice. Despite separation the two communities of practice share interest, investment and involvement in developing the art educational identities of pupils and students studying in formal education (p.15).

Herne cites the need for a broker to negotiate constructive partnerships between these groups.

One important consideration in relation to these studies is that there is likely to be a distinct difference between those which focus on primary education, and those which consider the secondary level which has a significantly increased level of specialisation in learning. In New Zealand schools, primary level students are taught art by generalist teachers, and secondary are taught by specialists, therefore the relationship between gallery educators and these two groups is likely to be different, as their needs are different.

The New Zealand Perspective

Constructive partnerships, as Herne suggests above, could be of benefit in New Zealand. Lecturer in teacher education, Ian Bowell (2011) describes how in New Zealand, teachers' confidence in visual art has suffered due to a reduction of support for primary school teachers in arts education. He proposes improving this by using existing visual art expertise in the community. Bowell's (2010) view is that key staff members within a school could be targeted for professional development through external mentoring from outside bodies such as subject associations, universities, museums and galleries or private providers.

There has been limited research on the benefits of art gallery education on New Zealand students. On the subject of art education in general, a number of local researchers have noted that learning and practising art is a basic right of students (Bell, 2010b; Bowell, 2010; Bowell, 2011; Mason and McCarthy, 2006; Terreni, 2013). Additionally there are a number of New Zealand researchers advocating the art gallery as a particularly good setting for children's learning (Terreni, 2013; Mason and McCarthy, 2006; Bell, 2010a; Bell, 2011). Lisa Terreni, and David Mason and Conal McCarthy focus on Bourdieu's principle of habitus (discussed in Chapter Three), looking at students' feelings of ownership and belonging in art galleries, Terreni considering preschool children, and Mason and McCarthy youth. Bolstad (2015) has found that one indicator of good quality art gallery education is a context with a welcoming atmosphere for learners; somewhere they can engage with reciprocally, which recognises that students have something to offer, as well as something to learn from learn from, the arts. Sadly Mason and McCarthy found that young people do not often visit and that museums "exclude these young people ... by failing to legitimise their values, identity and ways of doing things" (p.29). Mason and McCarthy advocate transforming the culture of museums to include a place for youth culture and young visitors. There has been a gap in the research around primary and intermediate students and their sense of habitus in galleries. In my Master's thesis I address this, putting forward a model of art gallery education which promotes "cultural diversity, community involvement and inclusion, through socially shared cognition in a culturally rich setting" (McNaughton, 2010, p.123). In my view, learning through means of socially shared cognition in an art gallery creates agency, by allowing the students to practice dealing with diverse, fluid ideas, which are the impetus for our perpetually changing culture.

New Zealand educationalist David Bell (2010a) advocates school students' attendance at art galleries, as he believes these visits align with current pedagogy and are relevant to the national curriculum's rationale, as well as developing empowered future art gallery visitors. In line with the research above, Bell also emphasises the role of knowledge drawn from personal and shared experiences to promote the kinds of independent inquiry fundamental to learning in art. Researcher Rachel Bolstad (2015), in her report for New Zealand's Ministry of Education, cites a comprehensive list of qualities found in successful art gallery programmes for schools including: the provision of opportunities for deep learning; the affirmation of cultures, that the learning occurs within a community; the use of varied learning approaches; a welcoming environment; student-centred, personally meaningful programmes for students; the scaffolding of learning; accessibility for all participants; the celebration of innovation; and students' overall surprise and excitement at learning outcomes.

Museum studies theorist, Susan Abasa's (2014) doctoral research into New Zealand art gallery education used case studies involving galleries in two of the nation's major cities to attempt to identify New Zealand art gallery educators' practices, philosophies and pedagogies. In her study of the literature Abasa found a lack of consensus amongst both practitioners and scholars on the values,

concepts, knowledge and practices of art gallery education. Her view is that, at best, this absence suggests uncertainty (in line with Dobbs and Eisner) but, at worst, it could be seen as indifference to the particular role and value that art gallery education plays in the overall purpose of art galleries. She suggests the principle of a public pedagogy "which is concerned with educational activity and learning, its forms, processes and strategies, in informal but institutionalised spaces created with pedagogic ends in mind" (p.49), as a starting point for conceptualising art gallery teaching practice.

Abasa posits that the following three main pedagogies together could constitute a praxis for New Zealand art gallery educators:

Table 2: Susan Abasa's Three Pedagogies of Art Gallery Education in New Zealand

Pedagogy	**Definition**
Signature Pedagogy	These are ritualised patterns aimed to facilitate effective practice in specific professions. They are developed through structured routines and habits of mind designed to link ideas, practices and values. Intrinsically rigid and resistant to development, they are reliable in uncertain conditions, but as Abasa notes "there is a danger that the unexpected and emergent nature of teaching and learning is truncated by routines" (Abasa, 2014, p.44).
Critical Pedagogy	This ethical dimension of public education allows individual and social agency. It relates to critical thinking, social engagement, and participatory community education. Critical pedagogy is concerned with both better understanding and transforming the world. It has particular association with the learning theories of constructivism and experiential learning, which are common elements of many contemporary art gallery education programmes.
Indigenous Pedagogy	Based on a Māori worldview, Abasa describes it as based on principles such as tino rangatiratanga – autonomy and self-determination; taonga tuku iho – the centrality of heritage, both tangible and intangible, passed down from ancestors, and Ako Māori – specifically Māori teaching and learning practices. (Rangahau, 2014).

Abasa suggests that the critical and indigenous pedagogies both allow the potential of transformation of art gallery educators' roles and of the art galleries themselves. However she found these were less common than signature pedagogy. She suggests using a "public pedagogy in the art museum [which] is a dialectic space that keeps signature, critical and indigenous pedagogies in a series of dynamic relationships where transformation can be contemplated and, eventually, enacted. It is the creative

tensions between the dominant discourses of deep cultural power and the marginal discourses of critical consciousness that pave the way for a critical examination of art museum practices" (p.365). It is her view that the development of this version of public pedagogy can provide both a theoretical model and a practical way forward, enabling art gallery educators to deepen both the community's understanding of, and its critical engagement with, art and the art gallery.

In her review of the history of art gallery education in New Zealand Abasa identifies a turning point of particular interest to this study as occurring 1994 when the Government's contestable Learning Experiences Outside the Classroom (LEOTC) funding scheme for institutions such as art galleries and museums commenced. The neo-liberalism of this period favoured the concept of cultural capitalism. Abasa suggests that the LEOTC scheme is a governmental demonstration of this, positing that through LEOTC the service provider is rewarded for compliance by additional staff and resources to deliver curriculum-related services.

LEOTC has three major priorities (out-of-classroom experiences; hands-on activities and curriculum-linked programmes) which Abasa considers run counter to many art gallery education practices and philosophies. Because of this, in her view, when it commenced during the 1990s, the process of tendering for LEOTC proved difficult for many art gallery educators, leading to providers missing out on contracts. She believes that LEOTC can have a profound effect on a gallery's entire education programme, extending well beyond galleries' school programmes, as institutions adapt to suit the requirements of their contract.

Abasa's study provides a worthwhile starting point for further consideration of the field. For instance it would be useful to explore the influence of LEOTC more widely. Abasa's study was not designed to be generalisable due to its small number of participants. The gallery educators featured in her research had largely worked in the profession at a formative time in the history of New Zealand art gallery education and had long experience in the field, but their pedagogy, as reported by Abasa, reflected the Modernist approach of their era. Also, for her case studies she chose two of New Zealand's large, city-based art galleries, both with extensive histories and significant collections. Abasa gives a specific, in-depth picture of education in these institutions providing a starting point for discussion. There is great potential for further analysis of factors, such as the influence of LEOTC, using broader studies which include a range of art galleries, including smaller, regional institutions, which are common in New Zealand. These are likely to run gallery education in distinctly different ways, due to a range of factors such as resourcing, context and the nature of the institution and its community. It is possible that researching these institutions might provide a very different picture from that of Abasa.

Although LEOTC was not the main focus of my PhD research, the project I developed was a broad study building on Abasa's shoulders. My research attempted to get the perspectives of as many

gallery educators working in New Zealand at the time of my threshold study as I could, and to gather in-depth data from a variety of educators at a range of different New Zealand art galleries.

On a related note, Abasa considers that even up until the late 1990s, museum education in New Zealand was not responsive to international trends, findings and policy developments, as discussed above. Most programmes Abasa cited observing during her research used a linear, transmission model of education. Additionally she states that "New Zealand had not developed research-based frameworks for pedagogies conducted in art galleries" (p.229). She asks whether this suggests that art gallery educators and their managers are satisfied with the current pedagogic basis for art gallery education. Optimistically she states, "Perhaps the trajectory of art gallery education in New Zealand, having taken distinct paths, has yet to theorise the practices that are followed" (p. 229).

Abasa, in her specific study, found formal presentations based on a knowledge transmission model of learning to be prevalent in art gallery educational programmes. This is at odds with Bolstad's student-centred, constructivist model described above. Abasa's findings are curious as Bell (2010b) notes that the current New Zealand curriculum favours co-constructive learning approaches consistent with 'those of arts engagements themselves'. It views learning as a contextualised experience and is defined through "the developing interactions between child, teacher, subject knowledge and community cultures" (p.31), in other words a constructivist approach. He states,

> Shifting learning away from objectively focused, directive teaching towards subjectively focused co-constructive models encourages a healthy move from assessment-focused learning to student-centred learning. Responsive rather than transmissive teaching and learning strategies, meaningful subject-integration approaches, project- or inquiry-based strategies, co-constructed learning pathways and meeting the needs of diverse learners require complex pedagogic skills (p.36).

Perhaps Abasa's findings reflect the nature and expectations of the two particular institutions in the study and the specific gallery educators interviewed. Two major examples were experienced teachers nearing retirement, in other words, teachers whose formative years had been in the Modernist era.

Two issues discussed by Abasa: firstly, certain art galleries' failure to gain LEOTC contracts purportedly due their lack of alignment with the criteria of the LEOTC system, and secondly art gallery educators' lack of demonstrable understanding or knowledge of international trends in art gallery education, when taken together, could lead us to ask whether Abasa's participants and their institutions were open to professional change and development.

Bell (2011) found different results in his exploration into art gallery educators' pedagogy. He researched ten art gallery educators in five New Zealand institutions to find out about museum- and gallery-based art experiences. The purpose of his research was to: identify the particular possibilities

offered by gallery based learning experiences; identify challenges gallery educators face as they engage students in learning experiences; define common characteristics of best practice in gallery education, and explore the best ways these rich experiences can be developed beyond the actual gallery visit. His interviewees cited five common expectations for museum-based settings for visual art education: 'authentic' art learning, the benefits of professional expertise and specialist knowledge, hands-on learning experiences, the exploration of places and cultures outside the experience of visiting students, and the encouragement of meaningful connection-making.

In line with Dobbs and Eisner, and Abasa, Bell found a number of challenges for the educators in his study: programmatic issues around balancing schools' and the museum's interests in the development of education programmes; functional issues related to the practical requirements of delivering art programmes in museums; maintaining effective educational interactions in the setting (e.g. a public setting with distractions); maintaining the safety of artworks, students and cultural factors, and the constraint of teaching strategies due to visitation models (e.g. single-visit teaching sessions).

Bell identified six qualities which recurred across successful art gallery learning engagements in his study:

1. The gallery educators offered student choice, and recognised difference, generating empowered learning dispositions.
2. In all programmes language featured strongly. Meaning was mediated largely through negotiated conversational explorations in immersive sensory experiences with artworks.
3. Most of the educators also employed active, hands-on engagements to encourage sensory and intellectual curiosities.
4. Several programmes extended the conversations around artworks into practical art activities.
5. Good programmes allowed each student space and time for reflective contemplation despite the pressure of time.
6. Most educators confirmed the importance of prior and subsequent learning for informing and enriching the gallery experiences.

Abasa summarised the roles of the art gallery educators she observed as broadly based. They needed to know the curriculum and have a working knowledge of a variety of learning styles and contemporary educational resources. Additionally they must demonstrate accountability for funding. As well as teaching qualifications, she found they also had qualifications in art history, theory or practice. They needed to be familiar with all the gallery's collections as well as able to interpret the range of exhibitions which may be touring. They also must be confident to work in the public eye and improvise teaching and learning in the moment. She notes, like Dobbs and Eisner, the gallery

educator is often overshadowed by curators whose work, she believes, often results in more visible outcomes. Bell too observed the institutional power play, with the agendas of curators and exhibition display staff at times failing to recognise the practical requirements of educators.

In her study Abasa found that gallery educators' main motivation was their commitment to working with audiences. She considered participants' expertise to come from extended practice, refreshed through the ongoing animated interactions between students and artworks which is the daily life of art gallery educators. Her picture is one of dynamic, ongoing activity and change. "It is also a world of talk: words are windows through which to see and know visually" (p.277). Bell (2011) also emphasises the important role of language in the education programmes he researched. "Right at the heart of all of these experiences – and the life-long legacies they engender – are rich conversations about art" (p.68). He cites the lasting impression of cacophonous voices emanating from the many child-centred sessions he observed, demonstrating the valuing of children's personal contributions and appreciation that the voice of each individual enriches the group's understandings. Bell considers that "It is in this capacity for the provocation of exchange, of voices, cultures, ideas and minds that gallery-based learning experiences find their greatest, and abiding, value" (p.68).

As discussed above, Bell found consistently that it was the verbal exploration of ideas in the art gallery context that was the central means of learning. These conversations occurred between teacher and student, student and student, and students and artworks. Teachers facilitated enriched engagement through diverse question types, scaffolding learning though sequences of varied questions. Bell links language interactions like these with the key competencies[1] defined in *The New Zealand Curriculum* (Ministry of Education, 2007), in particular those relating to cognitive and cultural aspects of learning.

Encouragingly a body of research around learning in New Zealand art galleries seems to be emerging, with Bell's 2011 study, Abasa's 2014 doctoral research into art gallery education, and Bolstad's research into the provision of quality LEOTC provision in the arts, 2015. Providing a wider perspective, Bolstad was contracted in 2010 by the Ministry for Culture and Heritage to do a major study titled *The Contributions of Learning in The Arts to Educational, Social and Economic Outcomes*'. It appears that the role of art gallery education is gaining recognition, both governmentally and more broadly.

Summary of the Introductory Literature

Particular themes are apparent in this chapter. Firstly, from a historical perspective, Dobbs and Eisner's (1987) formative research *The Uncertain Profession* demonstrates that American art gallery

[1] *The New Zealand Curriculum* (2007) identifies five key competencies which are essential to every learning area. These are: thinking; using language, symbols, and texts; managing self; relating to others, and participating and contributing.

education, at the time, was a relatively undeveloped profession with a lack of research, professional structure and cohesion. Although my research focussed on student learning, the professional aspects of the sector were also discussed, and this provides an interesting comparison to Dobbs and Eisner's findings.

This chapter featured studies which explored the relationship between and differences in the professions of art gallery educator and classroom teachers (art specialist and generalist). One significant influence on this was their relationship to the national curriculum. Classroom teachers appeared to be more bound by the curriculum, while for art gallery educators providing programmes for schools, it was relevant but perhaps not as all-encompassing, although they generally work to meet the needs of classroom teachers. Art gallery educators also have the influences of the cultural institutions within which they work which may provide a differing directive than that of the curriculum. The literature identifies that this split can provide particular challenges to art gallery educators which Abasa suggests, demand a particular kind of pedagogy to bridge the gap.

As discussed, a number of researchers have put forward that New Zealand galleries are productive settings for learning. Much of the rationale for this view is based around the opportunities for students to develop cultural understandings in a group. There is emphasis on student-centred learning with a connection to school programmes, pre and post learning, and especially interesting, the New Zealand researchers' noting of the significance of the role of language in gallery education. These can elements be seen to close connections to *The New Zealand Curriculum* (2007), particularly through its key competencies.

My PhD study showed that in New Zealand, LEOTC was a funding stream for around two-thirds of the programmes. Because of this it has particular influence on art gallery education programmes for schools. Two especially relevant factors here might be LEOTC's emphases on serving the curriculum and supporting classroom programmes, and additionally, LEOTC's insistence that the learning activities be 'hands-on'. As can be seen in the upcoming section which describes the survey, the responses indicate a strong adhesion to principles of both *The New Zealand Curriculum* (2007) and LEOTC.

The Shape of the Thesis

This research has been designed to develop in complexity stage by stage. Each section builds upon the one before. This introductory chapter gives an overview of the field in which my PhD research took place. It situates the research, giving a historical background of the position of art gallery education, both internationally and within New Zealand. It identifies a gap in the literature around the specific pedagogical understandings of art gallery education in New Zealand. Recent research in the field has provided a starting point to address this specific gap, allowing a place for my PhD study to sit within the literature.

Chapter Two explains the methodological basis for the research, breaking down the main research question of 'How do New Zealand art gallery educators believe they facilitate the development of school children's thinking?' into a number of sub-questions and explaining how these will be addressed. It provides a three phase, cumulative research model, involving a national survey, six case studies and two focus groups, and explains how the methodology reflects the influence of narrative research, arts-based research, constructivism, ethnography, and case study methods. Overall it describes the underlying philosophy and methodology of the research.

Chapter Three discusses selected literature around learning approaches in art galleries. It examines the function of art gallery education, before identifying what the research considers is distinct and of value about art gallery education, such as the role of perception and the senses; and personal response including aesthetics, emotions and disposition. In line with this it explores cognitive aspects of learning in art galleries such as cognitive flexibility, novice learning approaches, the role of imagination, the structure of cognitive domains, critical thinking and transfer. Finally it focuses on literature around the social aspects of learning in the art gallery looking at culture and social learning, and the role of language in art learning.

Chapter Four outlines the three phases of the research. It starts with the findings of the first phase, a national survey of art gallery educators on New Zealand which took place in 2016, giving a broad overview of attitudes and demographics on which the following six case studies were built. This survey was answered by 37 art gallery educators, which was almost the complete field in New Zealand at the time it was conducted. It included questions about the educators themselves and about their educational programmes. (These can be found in Table 3)

The following section describes the second phase of the research, namely six in-depth case studies of art gallery educators, who express their perspectives around how school children learn in New Zealand art galleries. This section concludes with a description of my analysis of concepts arising in the case studies, presenting Nine Recurring Themes of Art Gallery Education. For the third phase of the research, these nine themes were provided to eight art gallery educators who participated in focus groups and the final section of Chapter Four describes these two groups' responses to this material.

Chapter Five concludes the research, summarising the findings, which describe an overall coherence in practice demonstrated by the nine recurring themes discussed above. Four distinctly New Zealand influences on art gallery education were identified, namely LEOTC, bi-culturalism, the regional nature of New Zealand and the fact that professional educators deliver almost all art gallery education programmes for schools. This final chapter brings together elements of all aspects of the study, providing key findings, implications and recommendations, and indicating a way forward, working towards a world where the value of art is recognised, and therefore it becomes a basic right of children to have art education.

Chapter Two: Methodology

This image reflects the methodology of this study. Like learning in the art gallery, this project is collaborative, context dependent, with learning observed and facilitated by the researcher.

Figure 1: Students visiting Philip Trusttum's exhibition *Boo!* at The Suter Art Gallery te Aratoi ō Whakatu during 2016. Courtesy of The Suter Art Gallery te Aratoi ō Whakatu

The co-constructed nature of learning in the gallery is demonstrated by this image. Students have a much larger presence than the teachers. The artworks are there, stimulating thought. Each of the students is representing their understanding in their own way, but they are working together, part of a community learning both collaboratively and individually. There is a sense of occasion and play. It is learning performed, learning which is dynamic and sensory. This makes it memorable.

Introduction

This chapter shows the development of the three-part methodology of my PhD research. It firstly outlines the research questions, then describes the conceptual framework and six methodological approaches which influenced its development. My prior assumptions and role in the research are then considered, and a description of the ethical procedures which were used is given. Finally I provide an in-depth description of the development of the three stages of the research.

The methodology was designed to suit the project, reflecting the nature of the field under analysis. I approached the investigation through a process of surveying, open-ended interviewing and focus group discussions, finding that my analysis and interpretation called on aspects of a range of methodological approaches including, ethnography, narrative and arts-based research.

This project uses art to inspire both its form and principles, and because of this an underlying question must be, what comprises art? From a constructivist viewpoint, the viewer makes the meaning in an artwork. Those involved with the artwork, from the design and manufacture to later engagement, create meaning through their interaction with the work. This produces a complex conceptual web around any artwork or exhibition. Therefore the social aspects of meaning-making in art are very significant here. An ethnographically influenced research process was chosen because it stresses authentic context, culture and the social aspects of the learning. The principle of involving members of the learning community, particularly those actively engaged in the gallery education process, gives this methodology credibility. This ethnographically influenced approach has arisen from the fact that context and community are intrinsic to the learning under scrutiny. The setting is significant in this study which focusses on the art gallery as a particular learning environment, with specific attributes differentiating it from other educational sites, such as schools.

Research Questions

The main research question in this doctoral study was:

How do New Zealand art gallery educators believe they facilitate the development of school children's thinking in their education programmes?

Within this a number of questions arose in order to accomplish this inquiry.

Generally:

- How does art gallery education in New Zealand fit within the field internationally?
- What does the current literature say about the practice of art gallery educators, generally and in terms of thinking?
- What is the range of perspectives on the nature of thinking in visual arts?
- How do these relate to learning in other cognitive domains?

Within New Zealand:

- What are local art gallery educators' views on the purposes of art gallery education in school programmes?

What are the educational practices of art gallery educators in New Zealand and how do they rationalise these?

Specifically, how do New Zealand gallery educators believe they develop thinking within their programmes for schools? How does this learning relate to other learning domains besides visual art?

Conceptual Framework of the Methodology

The methodology of this qualitative research project was developed to reflect my personal worldview. The following key philosophical principles determined this methodology:

1. Language is a primary medium of the learning under examination in this research. This came out very strongly in the threshold study and for coherence, I emphasised narrative in my research.
2. The nature of art influenced the development of the research methodology.
3. The situated nature of gallery learning was a significant consideration.
4. I consider that art gallery education operates in learning communities on a range of levels; therefore a socio-constructivist perspective was taken in both the process and the concepts under analysis.
5. I hold a constructivist viewpoint and regard learning as evolving and emergent. This process of learning building on itself shaped the research methodology.
6. Galleries in particular are cultural institutions so learning in these situations is intrinsically involved with developing cultural understandings.
7. This is a national study so the results have a distinctly New Zealand flavour.
8. My conception of how thinking occurs is key for this study. This influenced the development of the research methods here.
9. I acknowledge my position within the research, having a personal stake in it and being an advocate for the field. With insider research bias is natural, and as such, I did not attempt to be impartial.
10. The aim of the research was to show a picture of the phenomena under scrutiny, at the time of the study, rather than make to changes; to identify questions to be asked rather than to answer them.
11. I sought to elicit something of the immediacy and high-level engagement of the field under examination, namely, art gallery education, through my selection of research approaches.

Six Methodological Frameworks which Influenced the Research

This research did not follow a single methodological approach. Rather I developed a method which would allow me to create research which aligned with the philosophies above. I was influenced by a range of qualitative methodologies in its development, most particularly the six which follow:

1. Narrative Research

Narrative and the use of descriptive data were emphasised in this study for a number of reasons. Firstly because it was qualitative, insider research emphasising the social construction of meaning. As an insider researcher I did not view myself as separate from the community being studied and wanted to represent the knowledge of the members as directly and authentically as possible, and to express their ideas using a naturalistic voice. This is in line with Bakhtin and Emerson's (1984) principle of multi-voicedness. They state, "Truth is not born nor is found inside the head of an individual person, it is formed between people collectively searching for truth in the process of their dialogic interaction" (p.110). My research is based on this principle: that meaning arises in the interplay between communicators and responders. Unique understandings come in the presence of a network of voices, experiences and opinions.

Secondly, this approach is in line with learning in visual arts, where ideas are developed using languages, both verbal and visual. As Eisner (2003) states "Artistic approaches to research are less concerned with the discovery of truth than the creation of meaning" (p10). Thirdly I was influenced by the capacity of life story writing (which relies largely on narrative) to create deep and vivid images of experience. This research aimed to capture something of this in its picture of the field at the time of the study.

Chase (2004) stresses the value of narratives in research such as this. I have used online surveying, interviews and focus groups together to contribute to the storytelling which takes place. They interweave to provide a picture of the field. The foci of this inquiry, teaching and learning, are performed. They occur in a fluid way, often changing direction in progress, with each occurrence unique, and thus constituting a story. Transformative educational moments are often recounted anecdotally, imbued with dynamic energy and excitement. This research attempted to capture this.

The different role of and approach to narrative in each of the phases of the research will be discussed latter in this chapter, in the descriptions of the survey, case studies and focus groups.

2. Arts-Based Research

Eisner (2002b) explains that in the arts there is a unity of form and content. In the visual arts learning is complex and multi-layered, with understandings evolving as projects progress. I expected that the research would go forward in this way. In order to cultivate deep understandings in this field it was

necessary to develop the methodology during the course of the research, using the contributions of participants to suggest directions and approaches.

Arts-based research methodology has a strong influence on the creation of this research. Greenwood (2012) puts forward that there are two main approaches within the broad paradigm of arts-based research. In the first, arts processes and media are used as tools to examine the issue under consideration, for collecting and analysing data, and for presenting findings. In the second approach, arts-based research can be an investigation into the arts themselves, to facilitate understanding and the communication of the complexity of meanings in art. Art media is not necessarily used as a means of inquiry in this approach. However the two methods can be used independently or in conjunction with each other.

My research considers the meaning made in relation to an artwork by those who engage with it, is what makes it art. From this viewpoint thinking, i.e. engaging conceptually with art, is a kind of arts-based research, even without the construction of physical artworks using art materials such as paint and canvas. Eisner (2008) describes the intellectual aspect of arts-based research as being concerned with generating puzzlements. He suggests considering these questions to be a substantial achievement intellectually since he believes the function of arts-based research is to raise new questions.

In line with this, my research holds art education to be an art form. It is creative, thoughtful and generative. That is the artistic medium here. In this case the research is not into the arts themselves but into the learning in relation to the art. This engagement with the artwork itself is considered part of the creative product of an artwork.

3. Curation

Specifically, this project uses an approach similar to curation as a means of research methodology. The contemporary curator understands how learning in the gallery takes place, and through the creative process of developing exhibitions is able to facilitate visitors' interaction with and meaning-making through art. Visiting the gallery is something we literally do, but in the process of this we 'visit' new, unfamiliar ideas and hopefully go home changed. In this project the researcher uses the conceptual contributions of the participants to shape a narrative, just as a curator will use concepts provided by artworks to create a coherent exhibition. In both these cases, the creators and the visitors (in this case, those who read the research) can choose and develop their own pathways and understandings in relation to the material under scrutiny. The exhibition or research is a cultural offering which we each can respond to in our own way, co-curating and co-creating by adding our own meanings to its story.

Curation as a research method enables aspects of the nature of art to have an active role in the process. Its evolving, uncertain, creative character is expressed through this approach. It is expected that this

study expresses itself in its process and product reflectively and meaningfully. It includes pluralistic viewpoints expressing the evolution of meaning-making, which is commonly the process of learning in art galleries and wider society today.

Finally the visual arts employ metaphor and nuance to express subtle meaning and it is expected that this is reflected in this thesis.

4. Constructivism

The philosophy of this study is socio-cultural, with a situated approach to cognition. It takes the perspective that the process of sharing one's own viewpoint results in learners constructing understanding together, in a way that would not be possible individually (Greeno et al., 1996). In this project, although the respondents are educators, they are also considered learners as their role requires continuous learning in order to develop and provide new educational programmes based around changing exhibitions for the students who attend. In a more general sense, the research takes the view that learning is a constant condition of being human, so in this way we can all be considered learners. Additionally art gallery educators in New Zealand can be considered a community of practice, originally defined by cognitive anthropologist Jean Lave and education theorist Etienne Wenger in 1991 (this concept is discussed in Chapter Three).

The rationale of this PhD study is that if a group of learners with varied abilities and backgrounds can work in partnership they might achieve shared understandings in their field (Duffy and Jonassen, 1992). In my experience, New Zealand art gallery educators have, anecdotally, expressed significant interest in developing research in the field. My approach stresses the importance of the background and culture of the learner and for this reason background information on the respondents was gathered in the survey and case studies.

Art gallery education in New Zealand is a cultural phenomenon. Through my research I wanted to uncover and show aspects of this specific community and compare my findings to existing literature. I attempted to capture the authentic voices of the participants, through democratic methodologies which might result in participants feeling empowered through enhanced understanding of their practice in a national context. In this I hoped to do research that is useful for my field. My study is about a community which I am part of, a small field with limited prior scrutiny. I seek to make a practical addition to my field which will lead to increased professional understandings for the members of the learning community. I achieve this using research methods which reflect the process of engaging with art, the foundation of the participants' profession.

Communal constructivism is defined by Tangney et al. (2001), researchers in the use of information technology in education, as "an approach to learning in which students not only construct their own knowledge (constructivism) as a result of interacting with their environment (social constructivism),

but also are actively engaged in the process of constructing knowledge **for** their learning community" (p.1). They argue that this form of learning not only shapes the learner, but shapes the environment where the learning occurs. Leask and Younie (2001) suggest that 'communal constructivism' provides a process for groups of researchers to work together in fields lacking expert knowledge or research, such as the current field of inquiry, art gallery educators in New Zealand. Communal constructivism brings together virtual and 'real' learning environments to enable the shared, social construction of knowledge between group members. It can be used to facilitate learning between physically distant experts to develop new knowledge in emerging areas, particularly due to its emphasis on the use of information and communication technologies.

While there is a range of literature on art gallery education internationally, New Zealand focussed research is limited, with the potential for expansion. In this study, the low number of potential participants made communal constructivism a workable approach. My research was developed with communal principles in mind. I wanted to change the research field as my study progressed, (as suggested by Tangeney et al.), exposing new understandings and questions for the profession. Each stage of the research can be seen as a part of an evolving communal understanding in the field, culminating in the focus groups where findings are tempered by the field itself. Additionally, the final conclusions of my PhD project were intended to provide impetus for later investigation by others in the community.

Philosophically this research aligns with social constructivism, described by Creswell and Poth (2018) as "where individuals seek understanding of the world in which they live and work" (p24). They explain that through this, varied and multiple subjective meanings are developed based on personal experiences, and because of this the researcher looks for conceptual complexity rather than simplification. In line with this I relied as much as possible on my participants' views of the situation to generate these ideas. Subsequently, I used their contributions to show the perspectives this group had about the art gallery education in New Zealand, and specifically student thinking in the context. Creswell and Poth (2018) explain that rather than commencing with and testing a theory, social constructivist inquiries develop theories through analysing patterns of meaning discovered in the research data. Because of this broad, general questions are used to enable participants to construct the meaning of a situation, often in discussion or interaction with others. In their view, open-ended questioning particularly suits this method, and the researcher's role is to listen carefully to and watch what people say or do in their authentic context. My research, particularly in the case study stage, emphasised this approach.

Creswell and Poth (2018) also explain that constructivist research is often concerned with the specific context in which participants live and work in order to understand their cultural settings. This is very appropriate for this research given the importance of context (the art gallery) to my study, and

additionally that the context is overtly concerned with culture. Creswell and Poth also describe the constructivist research practice of acknowledging the influence of the researcher's own background in shaping their interpretations, and thus positioning themselves inside the research. This is clearly the case in this study, since I have a well-established identity within, and am an active member of, the community being examined.

5. Ethnography

Although in my view this research cannot claim to be truly ethnographic largely because it does not have prolonged immersion in the field, it has strong links with this approach due to my insider status. In line with Pole and Morrison's (2003) definition of educational ethnography, my research attempts to some extent to create a picture of the subjective reality of the lived experience of an entire cultural group, namely educators in art galleries in New Zealand. Additionally since culture is a primary concern of art galleries, ethnography seems appropriate. I gained first-hand experience of participants through surveying, interviewing, focus groups, and observation, attempting to capture the immediacy and dynamic nature of the field. I also used secondary sources such as lesson plans, websites and mail-outs. Participant observation was used to contextualise the case studies although it was not emphasised. Through these means I learnt about, recorded and portrayed aspects of the culture and attitudes of New Zealand art gallery educators. There is a clear culture-sharing group in this study although they are separated geographically. Fieldwork was used to situate the cases and the location was an important aspect of the study, as particular art galleries have cultural and geographic specificities.

Consistent with Creswell and Poth (2018), I considered ethnography appropriate as I aimed to describe how this cultural group works and to explore beliefs around student learning, and because the literature around this group was limited, perhaps due to the fact that, as my data indicates, art gallery educators suffer from lack of recognition within the wider field of art galleries, and are not directly part of the national education system. For this reason, it is hoped that my research might provide advocacy for the group, making suggestions to address its needs and direction. Through this research I hoped to create a holistic cultural portrait of my group, using the views of the both the participants and myself. My purpose was to understand how the culture of art gallery education in New Zealand operated, particularly in relation to student thinking (Creswell and Poth, 2018).

Wolcott (1988) suggests that an ethnographic study should start with description rather than inferences or interpretation, to tell the story of the data. In this case as described above, I decided to start the case studies with a strong basis of description, using their own words where possible and to weave interpretation into each participant's section. I wanted it to read in a fluid, natural way. I sought to create a picture, through their voices, of views on student thinking in gallery learning and the various influences on it. I did this through the use of a select range of participants who described their

ideas, viewpoints and experiences in detail. In this way I sought to show the unique characteristics of each participant and what they might share with others in the field, particularly when considered in conjunction with the survey data. In this thesis after my descriptions of each of the six individual case studies, I included my own overall analysis of their content in the form of Nine Recurring Themes of Art Gallery Education in New Zealand, and I was able to use this with my focus groups. The use of focus groups enhanced my understanding of the cultural community under scrutiny by adding another layer of participation and broadening the response.

6. Case Study Approaches

One significant aspect of this study was the case studies. Creswell (2007) defines case study research as "a qualitative approach in which the investigator explores a bounded system or multiple bounded systems over time, through detailed, in-depth data collection involving multiple sources of information and reports a case description and case-based themes" (p73). He goes on to describe a collective case study as focussing on a single issue, but using multiple case studies to illustrate the issue. In this case I have chosen a number of participants with a similar role in different settings. I selected a range of participants bound together by their role as art gallery educators in New Zealand, to give a variety of in-depth perspectives on the development of thinking in art gallery education in this country. In line with case study philosophy I attempted to show my findings rather than to theorise or overly generalise. It is important to remember that case study was only one aspect of my research methodology and these were enriched by a generalised survey beforehand and two focus groups afterwards. Although the purpose of case studies is not usually generalisation, in this case the project as a whole provides scope which allows for some degree of generalisation.

As Stake (2003) states, "the bulk of case study work is done by people who have an intrinsic interest in the case" (p.139). In this research I was engaged in investigating a community in which I was already actively engaged, for example, I had a prior relationship with four of the six case study participants. Ellis and Berger (2003) consider that value-free research is a myth, and because of this encourage active acknowledging of personal, political and professional interests. They stress the importance of an empathetic interviewer, who identifies and interacts respectfully with participants. For them, the elements of power, emotionality and the interpersonal allow an interview which reflects an active relationship occurring in a context. They suggest that this collaborative approach evolves its own rules and norms, and that the process as well as the product are important and worthy of consideration. The situating in the context is part of this process. This aligns well with Eisner's (2002b) view, discussed above, that the process and the product are both of great value in art.

However, Stake (2003) cautions that despite one's best attempts to be empathic and respectful, the researcher still ultimately decides on the expression of the participant's own story, and what is included in the write-up; that in the end it is the researcher's version of the participant's reality which

is expressed. I recognise my distinct role in developing, leading and analysing the research, but hope that as insider research, it can both reflect my view, and those of the other participants.

In this project the findings of the case studies have been reinforced, as they are seen in conjunction with the findings of the survey and the focus groups. Together the three phases of the research strengthen and provide credence for the outcomes.

Theoretical Prior Assumptions

Prior to the research my assumption was that participants would have a widely varied range of attitudes and approaches due to the fragmented nature of the profession in New Zealand. I suspected that there would be a focus on practical matters rather than pedagogical philosophy. Because of the lack of obvious career structure leading to positions of power, or significant financial gain in the field, my prediction was that educators would be vocationally motivated by a passion for art gallery education. These assumptions were largely based on my experience as a member of this learning community. Although it is clear that this research is not intended to be impartial as I am an advocate of the value of art gallery education, it is important to acknowledge my preconceptions.

The Role of the Researcher

At the time of the study as well as being a researcher, I was also an experienced, practising art gallery educator of over 17 years. Prior to this, while working on my Master's degree in Museum Studies, I had found little New Zealand research in the field of art gallery education. When it came to my doctoral studies it was apparent to me that I should continue and develop my research in this area. Because of these factors, and the fact that art gallery education in New Zealand is a limited field, I had a prior relationship with many of the participants. This study acknowledges my position as an insider researcher within the profession. This fits well with my view of learning occurring socially and through communities. I do not see myself as separate from the study, and completed a survey form as a member of the population under scrutiny.

Ethics

Informed consent was provided by all participants prior to the sessions. Ethical Approval for this project was attained from The University of Canterbury's Educational Research Human Ethics Committee on 5 January 2017 (Ref: 2016/62/ERHEC Application). This covered confidentiality for participants both in the case studies and in the focus groups.

For the three aspects of the research, all participants were provided with written information about the project, the nature and purpose of the research, and their particular contribution. They were given the opportunity to ask questions about the research, and were told that participation was voluntary and that they had the right to leave the project at any point. Beforehand they were given an indication of what would be involved in their contribution and the amount of time they might expect to spend as

participants. They were told the extent to which their responses were anonymous and confidential; that the data would be presented in such a way to protect the identity of participants, but given the nature and size of their field both they and their institutions were likely to be identifiable. All case study participants were happy to have their actual name used, but I decided to use pseudonyms as the research study does not only reflect the specific case study participants, but also their institutions and colleagues, and individual identification was not necessary for my research.

Additionally, for the case studies I attained permission from the director of each institution before contacting individual prospective participants. I was given access to enter the art gallery to observe lessons in practice and to interview the educator as an employee of the institution. I gave assurance that I would not name institutions without permission, but stated that it was likely that they might be identifiable, due to the small size of the field and the distinctive nature of particular art galleries. Permission was granted on this understanding.

The project uses a range of photographic images to illustrate my findings and I attained permission to use all of these. There are three categories of images used: those showing artworks, photographs taken in galleries which were part of the research project, and generic images of learning in the gallery provided by The Suter Art Gallery te Aratoi o Whakatū. Copyright has been observed for all images of artworks, and permission was sought before using images which show identifiable people. In some cases, aspects of the attribution of images would breach confidentiality for research subjects, and I left out those details in my captions.

Overview of the Method

Introduction: Reviewing the Literature

A review of selected international and local literature around thinking and learning, learning in art galleries and learning in art.

Stage One: Surveying the Field

Surveying to gain an overview of New Zealand gallery educators' demographics, attitudes and experience. Circulation and presentation of findings to start discussions in the field.

Stage Two: Focussing and Engaging

Six selected case studies of gallery educators who describe their experience and philosophy around students' learning in their school programmes at the gallery. Semi-structured discussions between professional colleagues was used, emphasising narrative with the in-depth interviewing.

Stage Three: Feeding the Ideas Out to the

Community of Practice

Two focus groups were held to respond to the findings of the previous stages of the research, from their own experience. They were also be able to make suggestions for a way forward as indicated by the research.

Conclusion: Representing the Research

Final write up and sharing of findings publicly.

Figure 2: Methodology of my PhD research

Throughout the process the researcher is reading, analysing, writing up and revising findings, taking into account material gained at each stage to build the next.

Figure Two gives an overview of my research process. This hourglass design demonstrates the different phases of the study, which moved from a broad overview to a more directed focus, before becoming increasingly expansive as I shared my findings. This PhD project was a three part inquiry, commencing with a threshold study to gain an overview of the field, followed by six case studies to gain in-depth perspectives on specific ideas around student thinking in galleries, and concluding with two focus group meetings responding to concepts emerging from the responses in the prior two phases.

The specific methodology of three phases of the research will now be explained in detail commencing with the survey.

Survey Methodology

Overview of the Purpose and Design

The overall purpose of the survey was to better understand gallery educators' views on how the teaching and learning of New Entrant to Year 8 (NE-Y8) school students occurred in New Zealand art galleries at the time of the research. It also aimed to contextualise this through developing a picture of the professionals who deliver these programmes. This investigation was a 'threshold study,' an information gathering precursor for this doctoral project. It had the purpose of defining the needs and parameters of the later research, namely the case study interviews and focus group discussions.

Procedure

Online surveying was chosen as the means of information collection for the threshold study because it could thoroughly cover a population which would be difficult and time consuming to interview in person. It efficiently enabled the attaining of an initial overview of the attitudes, programmes and practices of art gallery educators operating in New Zealand, and illuminated the variations between individuals.

Online surveying had benefits for both researcher and participant. As well as allowing easy access to the full range of participants over all of New Zealand, saving the time and expense of travelling to venues, it reduced the issues of recorder bias. It also enabled participants to complete the survey at a convenient time and location, as well as ensuring privacy. Vehovar and Manfreda (2008) suggest that this increased sense of privacy and the absence of interviewer-related biases may lead to higher data quality. Additionally Mann and Stewart (2000) suggest that computer-mediated communication encourages an informal, relaxed approach to expressing oneself, and because of this, it is a good way to test out ideas, form opinions, sharpen arguments and to say what they genuinely think informally. Respondents may be more open than they would be in a face to face situation, due to a feeling of anonymity. Given the role of my survey in providing a broad, generalised picture of the attitudes and practices, this relaxed approach would seem to elicit the type of data which I sought.

Another advantage of online surveying is that answers collected from the respondents are immediately stored and available for analysis. The convenience and sophistication of online survey systems was particularly appropriate for this initial scoping phase of my PhD project which sought to get a wide overview of a number of participants' views as a baseline.

Survey Approach

The survey was used to construct an interpreted impression of the information received, which was obviously influenced by the researcher's experience and background. Interpretation of the survey did not attempt to show cause and effect. Rather than explaining the results, it showed them by creating an overview of art gallery education around New Zealand in 2016, then suggested questions that might arise from the data. These informed the next phase of data collection. For these reasons the survey research did not focus on linear or measurable data. Demographic information was sought mainly to support the understanding of descriptive data.

Research Population

The research population was educators in art galleries, educators in cultural complexes who were employed to work with art exhibitions, and employees of art galleries who, whilst not primarily educators, taught school groups in their venue as part of their role. This was as inclusive as possible, in order to gain different perspectives. The goal was to get a completed survey from each of the educators from this specific community. Consequently there was no sampling involved. Participation was voluntary, but it was hoped to get a very high return rate, in order to create an accurate picture of the range of art gallery educators' perspectives, and of the range of programmes they offered at the time of the research.

This project aimed to show perspectives of the educators rather than the institutions therefore institution managers and directors were not surveyed. (Data from managers and directors would have resulted in a different perspective due to their particular relationship to education services at their venue.) As such the results do not necessarily reflect institutional attitudes. My research concentrated on those who have close contact with student learning in art galleries, as this was the focus of my ongoing research. It was a comprehensive study as, rather than sampling, it included the viewpoints of almost everyone in the field except the few non-completers.

Authenticity of respondents was not an issue in such a small field. The interviewer had prior knowledge of a good number of the art gallery educators, and their roles were a matter of public record. Because some respondents were curators, managers or directors, who at times practiced art gallery education, which might be a very small part of their overall job, their perspectives may have

been quite different from the vocational art gallery educators[2]. In my view these perspectives enrich the data. Care was taken to ensure that there was a balanced reflection of views expressed in the analysis.

Solicitation of Respondents

Through website study and communication with institutions, I identified 41 possible respondents in New Zealand who met the criteria and were actively working at the time of the research project. In August 2016 they were emailed an invitiation to particpate. By the close of the survey 37 responses were received (one partial) and four were unobtainable.

Wilson (1996) suggests that the best response rates for scholarly research can be achieved if participants see the study as directly relevant to their lives, believing that the subject matter of the research is what attracts them. Additionally their experiences of the research process are what will ensure their continued participation. In this case, the research topic was of direct interest to potential respondents and additionally I had an established relationship with many of the population, which suggested a degree of good will.

Because of this relationship, I had often been privy to discussions amongst gallery educators, at museum educators' conferences and similar, on the lack of New Zealand research in art gallery education. This suggested an appreciation of the benefit and relevance of my research which might impel gallery educators to participate. From the outset I was confident of getting a good level of return without recourse to incentives. The aim in this research was to get as many completed returns as possible in order to get an accurate picture of a diverse field. Since the potential number of respondents was relatively small, it was hoped that close to 100% completion rate could be achieved.

I gave the first pre-notification of the survey at a national conference of museum educators in July 2016, and followed up by phone and email. The survey was conducted using SurveyMonkey online software, from 25 August–15 October 2016. Initially it was sent out to be completed within four weeks. I judged this a relatively short duration, given in an attempt to avoid respondents putting the survey aside in favour of more pressing tasks. However the close-off was extended considerably and three reminders were sent out. This follows Czaja, Blair and Blair's (2014) suggested pattern of most responses being usually received very quickly. Despite this, they emphasise the necessity of allowing time for reminders and slower respondents. Anecdotal feedback was received suggesting that some respondents were impeded by surges of work responsibilities, and that others did not receive the survey, possibly ending up in junk mail folders. Kendall (1999) found differences in online research

[2] I use the term 'vocational art gallery educator' to describe an art gallery employee whose main role is teaching students art in the gallery.

participation at work. She suggests the amount of control respondents have over the timing and pace of their work, is significant in their response rate. Art gallery educators often have a highly structured schedule, so finding a time to complete may have taken some planning. The main factor influencing completion in this case seemed to be the prioritising of the survey. Anecdotal responses from potential participants expressed feelings of work overload, with a focus on immediate goals. Because of this fitting in the completion of a half hour survey may have been difficult.

The survey was scheduled to go out in the middle of term in order to avoid the holidays where participants might not be at work, and also the extra workload involved in the commencement and completion of a term, such as marketing, making bookings and writing reports. Similarly, Thursday was selected for the email invitation, as a day in the middle of the week where respondents had finished their early week preparation and organisation.

After a week of getting a good level of response, a reminder was sent to those who had not responded. After two weeks approximately two-thirds of the possible surveys had been completed. As stated, overall three follow-ups were made. The remaining surveys came in much more slowly.

Czaja, Blair and Blair (2014) suggest that the data collection phase is typically ten to twenty days but in this case it was much longer to enable a complete return. As it was a complete population study, including as many voices as possible was imperative. After two more reminders, 37 out of 41 had been received, with two declining to participate and two who did not respond. This was considered a successful completion rate. Reasons given for declining to participate were in the first case, excessive work obligations and, in the second, not currently teaching art in a gallery, despite her job description.

It is clear that in this case, as Wiley et al. (2009) suggests, tenacity was important. By using measured but persistent follow ups, a very good response was achieved.

Survey Validity

I have a particular interest in the perspectives of the respondents and as such quantitative questions were used, mainly to set the scene for understanding attitudes expressed, but also to gain parameters of the community to inform participant selection for the second stage of the doctoral project. Because of the limited size of the population numerical data must be interpreted with caution. They can present a general idea, but may be imprecise or sometimes misleading. These data gathered can give a picture of the participants' views on their practices and programmes: as a study of a population, this picture is close to complete due to a very good return rate. However as well as the importance of returns in ensuring accurate data, good question design is also critical. Questions need to be easily understood by participants to enable accurate responses. I used short, simple wording for my survey and trialled it with comparable individuals prior to sending it out. The survey questions can be found in Table 3.

My PhD project is a qualitative study and function of the survey was largely to help understand what questions needed to be asked through my research, rather than to provide answers. In a field which has little research, comparing survey responses to existing New Zealand data and relevant overseas studies, such as Dobbs and Eisner's (1987) *The Uncertain Profession*, helped develop these questions. My project was influenced by this formative American study into the attitudes and practices of art museum educators. Although it had both advocates and critics, *The Uncertain Profession* acted as a focus for informed discussion of the field in the United States. At completion my PhD project will be shared with its participants. This may stimulate activation of the field, and perhaps the development of a national professional group.

Gaining Good Quality Information through Online Interaction

Mann and Stewart (2000) stress the importance of the development of rapport, a mutual respect arising between the researcher and participant. With online surveying communication is very limited. Mann and Stewart suggest if participants can trust the researcher's sincerity and the motivation, greater in-depth insight might be achieved in the response. Walther (1992) found that warm relationships can and do develop online, with motivations such as the social reward of being liked being present, both online and offline. He suggests people can convey both their personalities and their points of view in a wide range of technological environments. The researcher must be responsive to participants' agendas, which in my case might be through an appeal to their professional interest. In this case trust was built up by valuing the participant's contribution and stressing answers were neither correct nor incorrect, as well as emphasising the confidentiality of contributions. One quality of internet surveys is their lack of interviewer involvement. An introductory cover letter was used to counter this. Arguably the largest influence in building up interviewees' trust and engagement in the project was the fact that, as stated, I was part of the community and known personally by many of the potential participants.

Shaping the Questions

In Bolstad's (2010b) research 'LEOTC Provider Trends, Issues and Themes' she gives the following suggestions for possible research questions about learning in non-informal environments, such as art galleries and museums:

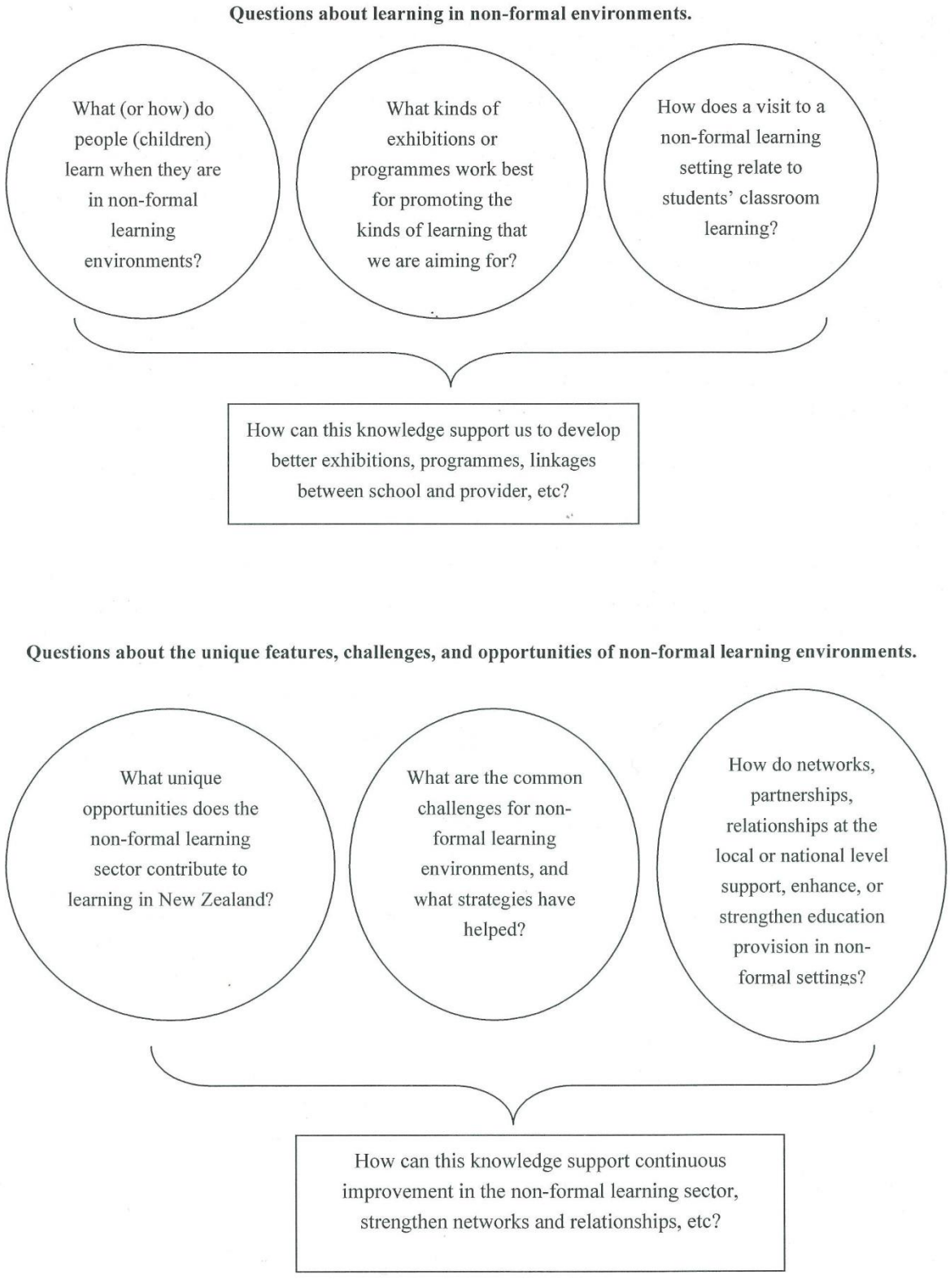

Figure 3: Bolstad *Questions about learning in non-formal environments*. Copyright 2010 NZCER

This chart provided a useful starting point for developing my own overall research questions, and in developing the methodology. My survey used a number of open-ended attitudinal questions designed to get educators' views on their practice (see Table 3), which related particularly to three of Bolstad's suggestions above: "What (or how) do people (or children) learn when they are in non-formal learning environments? What kinds of exhibitions or programmes work best for promoting the kinds of learning that we are aiming for? How does a visit to a non-formal learning environment setting relate to students' classroom learning (p16)?" They lead to Bolstad's fourth question, "How can this knowledge support us to develop better exhibitions, programmes, linkages between school and provider (p16)?" which is particularly pertinent to the outcomes of my PhD research.

Sequencing of Survey Questions

Cohen, Manion and Morrison (2011) believe that the first question in a survey is critical for enticing respondents and setting the tone, suggesting placing interest-based questions early on. The questionnaire was grouped into three parts: About Your Programmes; About Your Gallery, and About You, and had 18 questions overall. The first question involved ticking boxes about coverage of curriculum learning areas and asked the participant to remember, estimate and tick. It was easy to answer and designed to start the respondents thinking about the topic. Those that followed were short answer, open-ended questions about the views of the participant of aspects of their programme. These were the most significant questions in the survey. One method of engaging respondents was by asking them to express opinions about their practice, and asking them about themselves and their views. The later sections, 'About Your Gallery' and 'About You' were contextual, to enable cross-referencing of the attitudinal questions during analysis. These came later in the survey as they might have been less engaging for participants. The layout of the questions was logical and flowed progressively. The survey was designed to appear short and easy to understand although it took around 30 minutes to complete. As the focus of the interview was attitudes, the most important questions were open-ended to allow respondents to express a wider range of ideas, creating a richer, more diverse picture. The closed questions provided a frame of reference in which the attitudinal responses could sit.

Table 3: Questions of the Survey of Art Gallery Educators in New Zealand 2016

About Your Education Programmes
1. In the last twelve months which learning areas have been covered in your school gallery lessons for New Entrants to Year 8?
2. Describe the lesson for New Entrant to Year 8 aged students in your programme that had the highest attendance during the last twelve months? (two or three sentences)
3. Please explain what you think led to this high attendance.
4. In your view what are the particular benefits of your art gallery education programmes for New Entrant to Year 8 students who participate as part of a school visit?

5. Please describe, in your opinion, the best art gallery programme for New Entrant to Year 8 students you offered during the last twelve months.

6. Why do you think that one was the best?

7. Briefly list the types of activities generally included in your New Entrant to Year 8 art gallery programmes?

8. What do you think are the components of a successful art gallery lesson for primary or intermediate students?

About Your Gallery

9. Is your art gallery in: a main city; a regional city; a secondary urban area (population 10 000 to 30 000) or other? (please specify)

10. Is your institution: Primarily an art gallery; a cultural complex (a combination venue with a museum, science centre, library etc), or other? (please specify)

11. How many art educators providing school programmes work at your institution?

12. How many students were taught in school visits for an art gallery lesson at your institution during the last twelve months?

13. Are your school programmes supported financially by 'Learning Experiences Outside the Classroom' Ministry of Education funding?

About You

14. What is your job description: Art Gallery Educator; Art Gallery Education Services Manager, or other? (please specify)

15. What responsibilities does this entail? (briefly)

16. How long have you been teaching in an art gallery?

17. What educational qualifications do you have relevant to your current teaching position?

18. What relevant training and work experience did you have prior to becoming an art gallery educator?

Organisation of Data

When the surveys were received, reduction and interpretation of data was achieved using Nvivo software, and also by manually reading through and coding the responses. Nvivo proved useful in gaining a general overview of potential themes and codes, but it tended to fragment ideas. Using individuals' whole completed survey forms and collating question responses manually, provided clearer, richer results, as themes could be considered in context. The results were written up using both Nvivo and manual coding in order to achieve a holistic feel, and to make connections between themes which emerged across the various parts of the data.

Case Study Methodology

Overview of the Purpose and Design

In the second phase of the research project I used a collective case study, to examine what gallery educators in New Zealand believe influenced school students' development of thinking during their education sessions at the art gallery. These case studies arose from information gathered in the threshold study, leading to an increase in focus and depth in this stage of the research project. A range of participants were selected, representing a variety of facets of the field of study, demonstrating both similarities and differences. It was hoped that these cases might lead to better understanding of the field of art gallery education in New Zealand, in particular regarding their perspectives and understanding of the development of student thinking in the course of their work.

This stage of the research involved six case studies of gallery educators. The main aspect of each case was a series of three interviews, the first largely being face to face at the participant's venue and the following two which occurred online by Skype.

Generally at the time of the first interview, I observed an example of the participant teaching in their gallery, to enrich understandings and to provide more content for discussion. With each participant, the first two interviews, both of which generally lasted around seventy-five minutes, took place over a period of two to three weeks. The third shorter interview occurred after an interval of almost a year, in response to my written material based on the first two interviews. The gap before the final interview allowed time for development of ideas of both the interviewer and interviewee. During the interview period some additional on-going communication occurred for the purpose of clarification and supplementation of points covered in the interview. Another aspect of the research involved the reviewing of other relevant material such as lesson outlines.

I made audio recordings of each interview, and used an online service as my primary means of transcription. I carefully listened to each recording and corrected any mistakes in the transcripts before returning them to the respective participants for verification. Once approved by the interviewees I went through the transcripts, reading for main themes expressed. Because I wanted a naturalistic voice and a flowing style I chose not to use software such as Nvivo initially. As much as possible I kept chunks of participant's narrative whole, in order to tell their story. I reduced repetition and irrelevant information. The process developed interview by interview. First interviews were transcribed, corrected, approved and reduced. The themes which emerged from the first interview created the questions for the second interviews, enabling them to follow directions which related specifically to the subject. Later I introduced selected themes from the literature, highlighting aspects of participants' contributions. However I primarily sought to allow the participants' voice to come through in the write up, so I limited my use of connections to other research.

Framing the Study

In line with Stake's (2003) description of case study as attending to the particular, I wanted to ensure a clear authentic voice from each participant. It was also very important for me to share the power in the interview process with the interviewees. I wanted the collaborative creation of understandings. My idea was that the research could be seen to be developed between the interviewer and the interviewee since in effect interviews were discussions between two professionals in their field. Although I sought to encourage the participants to do most of the talking, it was unavoidable that interviews often morphed into discussion between colleagues, because they saw me as a peer and because many felt professionally isolated. The interviews frequently contained episodes of mutual interactions around particular teaching examples or other professional issues.

The questions in the first interview were developed to be very broad. I invited interviewees to tell stories of their teaching experience, and used these to elicit their general ideas around students' thinking and learning. After this both interviewer and interviewee were able to listen to recordings of the interview. Through this, questions were developed for the second session. Both parties had the opportunity to suggest directions to pursue although the participants did not generally choose to add questions.

Stake's (2003) view is that although case study research seeks both the common which is generalisable and the particular which is individual, it "in the end regularly portray[s] something of the uncommon" (p139). In line with this, each case study in this research started with similar questions in the first interview, but the second and third were based on each individual's earlier responses, and consequently developed in different directions.

Interview Approach

The structure of the interview process was influenced by phenomenologist Seidman (2013) who proposed a three interview sequence comprising:

1. The first interview as a focussed life history, giving context through the participant's experience, asking them to recount in thorough detail about themselves in the light of the research topic up until the present time;
2. The second interview involves recounting the details of experience under scrutiny, concentrating on reconstructing the details of the participant's present lived experience in the topic area of study. Seidman does not ask for opinions but the details of participants' experience upon which they base their opinions. In his approach the researcher's task is to reconstruct the many details of our participant's experiences in the area of research.
3. The third interview serves as a reflection on meaning of the experiences they recounted in earlier interviews. Connecting participants' life histories with their present experiences is seen

> as necessary for meaning-making, connecting emotionally and intellectually between the participant's work and life.

I found this process to be a helpful guideline to gain the kind of personal, in-depth, engaged study, embedded in the authentic experience of the participants. My first interviews were very general with participants providing relevant personal history, memories and observations of their teaching experiences (See Table Four for the questions). In my second interview I asked them to discuss details which had emerged from the first interview, in line with Seidman's model. However, unlike Seidman, I was open to the interviewee expressing whatever they wanted to express in terms of attitudes and opinions, as well as experiences. I was keen to provide a piece of research that reconstructed the dynamic nature of the participants' practice through their accounts, but I wished to include their professional opinions as well. Additionally, as they were interviewed by their peer (a professional colleague), often critical viewpoints arose due to feelings of collegial understanding. Most of the participants cited limited contact with other colleagues, also being very busy in the practical aspects of their day to day work, the opportunity to consider and express opinions was welcomed. While my third interview provided reflection, as Seidman suggests, it also acted as a response to my write-up of the first two interviews, and so acted as a form of triangulation for the research. Participants were able to comment on the veracity my expression of their viewpoint, and in terms of the distance of time. I made changes as requested by participants. These were few, but often were in relation to their expressions of criticism, in particular about others. They wanted to temper their views in the final product. The act of talking to a professional colleague, as occurred in the interviews, often had a cathartic quality, and to some extent encouraged them to express pent-up criticisms that I might understand, being a member of the field. Later however, participants demonstrated their belief that this type of material should be toned down for the published study.

Narrative in the Case Studies

Chase's view is that "In-depth interviews should become occasions in which we ask for life stories. By life stories I mean narratives about some life experience which is of deep and abiding interest to the interviewee" (p.274). To encourage this, the case study interviews commenced with my invitation to share stories of practice (as opposed to reports), and participants were often very animated when describing examples. From this the semi-structured interviews took varied directions, but by encouraging their description thus grounding these in the immediacy of their highly experiential practice, I hoped to embed their personal engagement in the whole process. However one inhibitor of this process was the fact that participants often wanted to be prepared for interviews, and some researched and wrote out answers to my interview schedules beforehand.

Sequence of Questions

Table Four (below) shows the starting point questions for the first interview with each case study participant. It was a loose interview schedule, and my preference was to follow the direction of the interviewees as I wanted to find out what they considered important.

Table 4: Questions for the Initial Interview of Case Studies

Interview Questions for Session One
This interview is a narrative to give you the chance to tell stories relating to the development of student thinking in the course of your practice as an art gallery educator. 1. Before we start, tell me the story of how you got to be here working at this gallery. What is your personal history in the field? How did you form your way of thinking about cognition in art gallery education? 2. I want you to go into the experience of times when you noticed thinking processes occurring and tell me the story of what happened. These might be about when interesting student thinking occurred or was developed in the course of your education programmes for schools. This can be from any time period past or present. You may start to think about other experiences you have had which are relevant to thinking in art galleries and these will be good to talk about as well. 3. If we run short of ideas we can use the following concepts as triggers: Developing student thinking in relation to · The curriculum · Hands-on · Housen and Yenawine's Visual Thinking Strategies (VTS) · How you got your own ideas about thinking · Social interaction · Individual · Observable outcomes · Language · Looking · Gallery teacher's role · The type of art experience · Situated learning at the art gallery · Relation to school · Aesthetics · LEOTC 4. How did you find the interview process?

The acknowledgement of my position as a professional colleague seems to align with Ellis and Berger's (2003) description of 'reflexive dyadic interviewing' where although the interviewer asks questions and interviewee answers, the interviewer also may share their own experience of the topic or thoughts on the ongoing interview process. The philosophy of this approach acknowledges the researcher's wish to make their own contribution to the material under examination. In this method of interviewing, sessions resemble a conversation between two equals, reducing the hierarchical aspect of the interview. I limited my input, to enable the interviewee's voice and stories to emerge, however additionally episodes occurred during interviews where I told my own practice-based story and shared ideas, or when we entered into a dialogue.

While Ellis and Berger suggest including the responses and reactions of the researcher, as well as that of the interviewee, in the write up of interview, I largely limited my presence in the finished document as I wanted to focus on the participants' stories.

Research Population and Solicitation

Participants were selected after careful analysis of the results of the survey. Particular findings indicated directions to pursue; for example, approximately two-thirds of the art gallery educators in New Zealand at the time of the survey were employed in regional institutions, and therefore my selection ensured a proportional representation of provincial voices. In my solicitation I attempted to represent the diversity of the field as indicated in the survey, as much as possible.

I attained permission from each institution before contacting individual prospective participants. Generally art galleries were very encouraging, although in one case I was not given permission. Consequently, unfortunately, that particular participant had to be excluded from the study. This was of significance since New Zealand is a small country with limited art galleries, and each gallery has a particular flavour reflecting its setting and history. Because of this including or excluding any participant has significant impact on the character of the study. The gallery I was obliged to leave out was distinctive in New Zealand as being much larger than the others. Because of its size it has a substantial education staff structure and consequent internal bureaucracy not present in other art galleries in New Zealand. It would have given an interesting perspective unobtainable from other galleries, and provided a foil to the smaller regional participants. Institutional blocking like this is not beneficial to the sector as research such as mine has the potential to improve the field as a whole.

There were a number of other issues around the recruitment of participants, not the least the shortness of their duration of employment. The survey showed that art gallery educators often do not stay for long in the profession. Close to 60 percent were employed for under five years. I carefully identified every art gallery educator in the New Zealand in 2016 prior to the survey, but over the short period of less than a year, by the time it came to selection of participants for the second phase, many had moved on. I was aware that a significant number of educators had been in the profession for fewer than five

years and was keen to include the voice of these members in my research, but this proved the demographic which was particularly hard to engage.

I managed to enlist five out of six of my preferred choices for participants, and obtained an interesting choice for a sixth. This participant was not part of my initial survey as she was a freelance educator/artist who regularly ran education programmes with schools for in New Zealand public art galleries. My view was that it would enrich the study to include a participant who was not directly answerable to the Ministry of Education or New Zealand Curriculum in their programme design. In the end I succeeded in attaining six diverse voices, which created a mix I was pleased with.

It was impossible to represent the full scope of the diversity of the population in this phase of the study. (This was achieved in the threshold study.) In my selection I took this into account:

Geographic Location

Participants were included from both the North and South Island. The survey found that 80% of the art gallery educators worked in the North Island, and so I chose five out of the six case study participants from the North.

Provincial versus Main Centre

Approximately two-thirds of art gallery educators identified in the 2016 survey worked in the provinces so I made sure there was significant representation from the regions. It is important to note that regional centres can differ significantly in nature, ranging from satellite cities of main centres to more remote settings isolated from the urban environment. Examples of both of these were included in the study.

Stand-alone Art Galleries versus Cultural Complexes

In the case studies two of the six participants were from cultural complexes, three were from stand-alone art galleries and one was a freelancer. This aligned with the survey statistics which found around 30% of those surveyed working in cultural complexes.

LEOTC Funding

In the survey approximately two-thirds were LEOTC funded. However the survey found that established education programmes with vocational art gallery educators were generally LEOTC funded and these were my desired case study participants. I assumed that they would have more knowledge on student learning. In the case studies all the participants were LEOTC funded, barring the freelancer.

Size of Team

In the survey two-thirds of respondents were part of an education team of one or two staff, and one-third of three or more. I recruited two participants from teams of three, the others were fewer.

Duration of Experience

In the case studies three had been working in the field for over 15 years, one had around six years of experience and one was in her first year. There was also a freelancer who had sporadic involvement for over ten years. There were more experienced gallery educators in the case studies proportionally than in the survey due to their commitment and enthusiasm for the project. The more experienced educators demonstrated more of a sense of vocation. I also felt I would get a more in-depth response with more experienced participants although I made sure to include mid and early career educators in the case studies as well.

I approached potential participants by email initially thanking them for their participation in the survey as a point of connection and a way in to discuss the project. I described the project and its rationale before suggesting a phone call to discuss details. In all cases I quickly secured participation either from the email or the phone call.

Drop Outs

Over the course of the case studies, three of the six participants left their jobs. Luckily with each, I had done the first two interviews and participants expressed their willingness to continue to be involved despite leaving the field. Frustrating though this was it was indicative of the nature of the field. The survey clearly showed much movement in the profession, with most working in the field for under five years.

Interview Validity

Wolcott (1988) states that the strength of field work lies in triangulation, that is obtaining information in more than one way or form. My research process was designed to feed back and forth between participant and researcher, allowing a collaborative approach and the development of discussion around emergent ideas. After each interview the participants had the opportunity to read and listen to the material and comment. They were also invited to add questions or discussion points to the following interviews. Additionally they read the draft written section relating to their interviews, and made comments which formed part of the final write up of each participant's contribution. This back and forth process was intended to maximise triangulation, showing varied perspectives of the ideas under examination. Layered with the previous study literature and input from the threshold study, a spread of perspectives were represented and woven together to produce a story.

Organisation of Data

I wrote up the six case studies as individual sections as I wanted their particular voices to be clear. I decanted and consolidated each interviewees' contributions into themes, while keeping their personal voice and world view. Although it was largely written in the third person (this was necessitated by needing to reduce the wordage), pertinent direct quotes were used to underline the particular

viewpoints of each participant. Case study sections were also partially organised around themes which emerged from the literature, and the survey which aligned with each case.

Consolidation of Themes

After writing up each case individually, I then analysed the interview data from the six case studies using Nvivo software, and also manually as whole documents. From this I identified themes which emerged over the six cases. I was cautious about making generalisations, as this can be a fallibility of case studies. In fact there was considerable coherence. I was careful to check the data thoroughly before making generalisations, but points emerged clearly from the transcripts. From this I developed Nine Recurring Themes of Art Gallery Education in New Zealand (discussed in Chapter Four), and this provided a starting point for discussions in the two focus groups that followed.

Focus Group Methodology

Overview of the Purpose and Design

This third phase of the research consisted of two online focus groups, which discussed and consolidated ideas emerging from the Nine Recurring Themes of Art Gallery Education in New Zealand described in the previous section. Focus groups were used to bring the findings from the case studies back to the community of practice under scrutiny, in order to verify and enrich the data. As Kamberelis and Dimitriadis (2005) put forward, "The dialogic possibilities afforded by focus groups help researchers to work against premature consolidation of the understandings and explanations" (p.903). I wanted to temper my personal findings, and as they suggest, I felt the focus groups allowed a reinforcement of social practice and collective meaning-making, so important to the social constructivist approach of the study. One important aim for me was, to some extent, to democratise the research process. By returning my findings to members of the research population for comment I gave them authority within the study.

Kamberelis and Dimitriadis (2005) also cite the synergy which develops between participants as often leading to discoveries which would be difficult to make individually. In their view focus groups also facilitate the exploration and development of new understandings of collective knowledge. The idea of bringing together members of a group that were geographically spread out, and to see what views emerged collectively, seemed very worthwhile within the whole research framework.

Research Population and Solicitation

In November 2018 all the vocational art gallery educators in New Zealand who were contactable were invited to participate in an online focus group. I particularly encouraged those not already in the case studies to join, so as to extend the scope of my inquiry. They were contacted by email and the purpose of the groups was explained. Overall there were eight focus group participants besides myself, two of whom had featured in the previous case study phase of the research. Two focus groups were held. As

with the case studies, it was largely the most experienced art gallery educators in New Zealand who tended to put themselves forward, but there were also participants who were new to the profession involved, and this extended the range of viewpoints expressed.

The initial focus group consisted of six people (including myself) and was comprised of a number of very experienced gallery educators, four who had been in the field for over 15 years, and one who had been in the profession for around six months. All were teacher-trained, and all except one worked alone delivering education programmes in their institution. Participants were evenly split between regional venues and cities. The second focus group was smaller, consisting of four people including myself. All participants were from regional institutions, and in this group two of the members were in the early stages of the profession.

Procedure

Prior to their focus group participants were given a summary of the Nine Recurring Themes of Art Gallery Education in New Zealand which arose from the case studies, to read and consider. They were told that focus groups would consist of discussions intended to provide feedback on this document in relation to their own experience, and their views of its implications for the profession in the future. The focus groups were designed to open a discussion about what participants thought of the nine themes, whether they resonated and made sense to them, or whether there were indications of practical improvements which could be made to the profession.

The online application Zoom was used to host the meetings, and they each ran for approximately an hour.

Focus Group Approach

The questions were very open. I asked the participants to respond to the document provided with the views that occurred to them and use this for a starting point. I tried to minimise my direction, so participants could talk about what was meaningful for them, and while one focus group concentrated on students' learning, the other talked largely about professionalism. In effect I gave them the control; my role was as a moderator, making sure that everyone was heard and that there were no particularly dominant voices. Another important role I had was to make participants comfortable as a number of them had not met before.

Creswell and Poth (2018) state that it is beneficial to use focus groups when the interviewees are similar and cooperative to each other. This was very much the case with art gallery educators in New Zealand at the time of the research. The similarities in roles and practice allowed for significant synergy and dynamic discourse. Largely for this reason, as Kamberelis and Dimitriadis (2005) suggest, the focus groups became sites for political work. In both groups participants wanted to talk about professionalism and shared problems. The second group in particular used the focus group as a practical opportunity to work towards developing the field.

Organisation of the Data

The focus groups provided a manageable amount of data, and so in writing up I was able to largely express viewpoints as they were given, with minimal organisation into themes.

Summary

This chapter has provided a description of the methodological philosophy and approach of the research. It has laid out the three-phase constructivist research which consists of a broad survey, followed by multiple case studies, which are then analysed with use of focus groups. The aim was to build up rich data through layering. The research method moves from broad, general understandings to the specific, before extending outward to share findings, first with those in the field of art gallery education, for triangulation, and then further afield.

The next chapter provides a review of literature around art gallery education and related learning principles.

Chapter Three: A Selected Literature Review

Introduction

This chapter considers the ways in which students can learn in art galleries. It uses selected literature to address this, looking at perspectives on the function of art education in New Zealand and more broadly, before turning its attention specifically to learning in art galleries. I consider this to occur through three means of engagement: perception, personal response and social response. Cognitive strategies allow students to make effective use of these, which together provide a framework by which we can consider the specific findings that arise from this thesis.

One main focus in this study is the particular aspects of cognition which contribute to this learning. I will argue that sensing is part of the thinking process and is very relevant to learning in this context, particularly because engaging with authentic artworks is generally a more significant aspect of gallery lessons than of art learning in schools, with perception being the starting point of this engagement. This chapter considers the literature around various influences and approaches to cognitive engagement with art, in terms of the sensory, personal and social.

What is the Function of Art Education?

In considering this research topic, a suitable starting point might be to ask, "What is the point of bringing groups of school children to the art gallery?" This depends on one's view of the purpose of art education, and the answer might vary, depending a number of factors. As I pointed out in Chapter One, there is a range of views on the roles various kinds of educators might have in relation to their students (e.g. Herne, Liu, Bowell), and these roles are one influence on the different perspectives educators might hold on the value of the visit. Since gallery education is a subset of art education it is worthwhile considering leading American scholar of arts education, Elliot Eisner's (2002a) views of the rationales which might guide art education practice:

- Discipline Based Arts Education (DBAE): This American approach was first introduced in 1965 (Eisner, 2002a) and gained prominence as a means for teaching art in general education in the 1980s. It separated art education into aesthetics, history, production and criticism. The emergence of DBAE moved art education away from an emphasis on artmaking to a more rigorous, substantive approach. It considered art to be of benefit to general education through four goals of civilisation, creativity, communication and choice (Dobbs, 1992).
- Art as Visual Culture: Here students are taught how to decode the values and ideas that are embedded both in popular culture and in fine arts.
- Creative Problem-Solving: This model derives largely from the German art school, The Bauhaus, which operated 1919 to 1933, and involves the use of a design process to refine and develop art ideas.

- Art as Vocational Preparation: In this view art experience is considered to promote a range of personal attributes which are 'vocationally relevant'.
- Arts and Cognitive Development: This approach holds that "work in the visual arts contributes to complex and subtle forms of thinking" (Eisner, 2002a, p.35).
- Using Arts to Promote Academic Achievement: This is the premise that studying in the arts can improve students' achievement in other learning areas.
- The Integration Model: From this perspective the integration of visual art across the curriculum is seen to enhance students' educational experience. This might be done for a variety of reasons, such as supporting studies in history, interconnecting learning within related arts subjects, to approach an interdisciplinary learning theme, or to aid problem-solving across the curriculum.

It is likely that in New Zealand such rationales are not clear cut for many teachers. Teachers are trained with particular philosophical bases to their pedagogies. These are often in line with the current curriculum, which is an important shaper of ideology, but it is possible that teachers might not be aware of the source of these beliefs.

Interestingly, in the above list, Eisner does not include the child-centred learning model so prevalent in New Zealand in the past, which values art as self-expression. Additionally he does not emphasise those that advocate art as a postmodern practice, to make sense of our uncertain and complex world (although this is closely allied to the visual culture approach).

Eisner's model is based on American practice, but New Zealand researchers have also considered the role of arts in education. Bell (2010b) notes that visual art has been a core school subject in New Zealand since 1870, indicating its perceived value over a significant period. He suggests universal agreement on their centrality to a healthy curriculum. The rationale of art education in New Zealand has developed over time. McDonald (2010) describes the child-centred art education of the mid-twentieth century as emphasising self-expression, self-development and psychological aspects. This has evolved into the current emphases which include a postmodern focus on multi-facetted, socio-cultural aspects of learning; the constructivist 'learning centred' approach and a reinvigorated emphasis on cognition. Additionally Laird (2012) cites evidence of continued belief in the historic 'child-centred' approaches to teaching visual arts in New Zealand primary and early childhood education. My research will explore whether these beliefs flow into art gallery education.

Bell (2010b) describes *The New Zealand Curriculum* (2007) as a constructivist, learning-centred document, in which learning is described as a contextualised experience between teacher, child, subject, and knowledge and community culture. He observes that "the current national curriculum favours co-constructive strategies consistent with those of arts engagements themselves" (p.31). For

this reason, it would seem that there is a clear rationale for art to be a distinct and important area of study in New Zealand schools.

As well as having value for individual students, as described by Eisner above, art education can also be seen to have benefits for the community and wider society. In her report for the Ministry for Culture and Heritage, Bolstad (2011) researched possible intentions for arts learning and participation in New Zealand. She outlined six aspirational themes: creativity and innovation; strong identity and cultural values; wellbeing for individuals and cultures; equity of positive outcomes for all New Zealanders; prosperous and sustainable knowledge economy; and contribution to New Zealanders' being international citizens and participants on the world stage. The overall rationale here is that learning in the arts has significant contributions to make to educational, social and economic outcomes in New Zealand. These perceived contributions may shape the approaches used to deliver art education. In line with her research question, Bolstad's findings tend to focus on art's instrumental value. Also stressing the broader value of art education, UNESCO's *Road Map for Arts Education* (2006), considers art education to be essential to wider education as it "promotes the insights and perspectives, the creativity and initiative, and the critical reflection and occupational capacities which are so necessary for life in the new century" (p.14). Art gallery education takes learning beyond the classroom and into a cultural institution within a community, and this is one reason why its broader educational value might be considered significant.

In *The New Zealand Curriculum* (2007), the 'key competencies' are described as "capabilities for living and lifelong learning" (Ministry of Education, 2007, p. 12). Bell (2010b) parallels these key competencies with the skills of art learning and engagement. He suggests "art learning dispositions are consistent with the curriculum's five key competencies of: thinking, using language, symbols and texts; managing self; relating to others; and participating and contributing" (p.32). Bell further emphasises this by stating that the complexity involved in both arts practice and learning is relevant to healthy learning in every other subject domain, in integrated learning pathways, and in co-constructive learning environments. This aligns with Eisner's (2009) proposition that the visual arts have the potential for enriching teaching in every dimension of the curriculum. However it is important to remember that art has specific particular intrinsic value, and in my view, this principally should guide teachers' approaches to art education.

Emphasising the intrinsic value of art, Eisner (2002a) took into account the range of possible rationales for art education discussed above, and developed the following principles which he believed are critical in art education:

1. Focus on the unique aspects of art rather than its instrumental benefits, as these are themselves of value.

Although it might seem obvious to value particular qualities, New Zealand visual art education inhibits this in a number of ways. Firstly, Visual Art as a subject has been made less distinct by being placed in a curriculum document which combines the four subjects of Dance, Drama, Music and Visual Art as 'The Arts' subverting their individual qualities. Additionally with the advent of National Standards[3] in New Zealand in 2010 there has been a strong emphasis on English and Mathematics, which may have led teachers to use subjects such as Visual Art to support these. Thirdly, teachers need to be aware of the unique contributions of art to student learning in order to develop effective learning programmes that reflect these, and as we have seen in Chapter One (Bowell, 2010, 2011), teacher training and professional development in the area of art has reduced markedly in New Zealand. This is likely to lead to classroom teachers, particularly at the primary level, less able to understand the potential benefits of learning in art for their students.

2. Work to develop the intelligence that is particular to art. Eisner's view is that the creation of art is based on intelligent reflection.

Building on his first principle Eisner acknowledges that art is more than the tactile engagement which arises in the creation of art, that the thinking that goes with engaging in art is distinctive and valuable.

3. Facilitate students' ability to: make satisfying visual images; encounter and respond to various art forms; and understand the cultural role of arts.

This principle aligns clearly with learning in New Zealand art galleries which combines artmaking (particularly in LEOTC funded programmes which are contractually 'hands-on') with responding to art (which largely occurs through engagement with artworks in exhibitions), in the cultural setting of the art gallery.

4. Help students recognise their own particular nature and value, and that of their artwork.

Bringing this student-centred philosophy into the art gallery is of much value in my view as it enables students to develop enduring, personally meaningful learning from their visit by developing learning pathways reflecting their own needs (in line with constructivist learning theory).

5. Facilitate students' ability to engage in aesthetic experiences in their everyday life.

School visits to art galleries can make them a much more familiar place to students and their families. We saw in Chapter One that (Mason and McCarthy, 2006) that young people in New Zealand do not always feel welcome in the art gallery space. Regular visits as part of their usual school programme can normalise this aesthetic learning, and perhaps, through the specialist teaching at the gallery, provide the means for their ongoing engagement with the aesthetic qualities of many other aspects of their lives.

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[3] In 2010 the New Zealand Government introduced National Standards in reading, writing and mathematics for primary-aged students. In 2018 these were removed to enable a broader curriculum focus.

Eisner's five principles demonstrate the potential scope of student thinking in art, providing a starting point for the consideration of my research question of how New Zealand art gallery educators facilitate school children's thinking and learning in their programmes. This thinking is particular, individualised, aesthetic, and is intrinsic to the creation of artwork. It can involve both artmaking and other ways of engaging with artworks, in a cultural context. Perspectives on how this thinking takes place in art gallery education will be discussed in detail in the next section.

What is Special about Learning in Art Galleries?

This section will focus on specific aspects related to cognition in art gallery learning, such as emotion, embodiment, aesthetics, cognitive strategies, learning dispositions, context, social learning, among others. These will be discussed here, and all start with the perceptual stimuli attained through the senses.

1. Perception and the Senses

Perception is the gateway to engaging with artworks. Sensory experience is fundamental to both viewing and creating visual art. What we perceive through our senses determines how we experience art (and the world in general). American philosopher and educational reformer John Dewey (1934), in his seminal book *Art as Experience,* emphasised the active experience of art, which starts with perception. In line with student-centred educational theory he considered that a work of art is not something which can be experienced passively, but which needs to be activated through the viewer's perceptual engagement.

Thirty years later, German-American perceptual psychologist Rudolf Arnheim (1969) considered the differences between thinking and perceiving, and between intellect and intuition. He critiqued the assumption that language comes before perception and that words provide the means for thinking. For him sensory knowledge makes language possible, since our interface with reality is through our senses. Arnheim viewed visual perception to be what allows us to have an authentic understanding of experience, and considered perception as identical to thinking. As such, for him it follows that artistic expression is a means of reasoning. Since sensory perception requires the mental processes of selection, generalisation, and abstraction of the qualities of objects received by the mind, it must be cognitive. This is interesting to consider in relation to Eisner's (2002a) rationale of art education as creative problem-solving, discussed above. While this approach is often used in terms of designing and making art, from Arnhem's perspective viewing or perceiving art is a cognitive problem which can be understood through reasoning.

Arnheim defined cognition as, "all mental operations involved in the receiving, storing, and processing of information: sensory perception, memory, thinking, learning" (p.13), extending the definitions of 'cognitive', 'cognition' and 'thinking' of the time, to include perception. In his view, "No thought processes seem to exist that cannot be found to operate, at least in principle, in perception. Visual perception is visual thinking" (p.14). For Arnheim artwork is visual thinking and a

means of expression over and above the creation of visually appealing images. In his view it can help people understand the world. This rationale aligns with the view of art as broadly beneficial to humankind as discussed in the previous section (Bolstad, 2011; UNESCO, 2006).

Another thirty years later Elliot Eisner, a key thinker in art education (2002a) reminded us that we initially learn about our environment through our senses, which are our first pathways into consciousness. He suggests that a major cognitive function art performs is helping us see the world in new ways by prompting awareness of things previously unnoticed. Eisner (2002a) defines cognition as "all those processes through which the organism becomes aware of the environment or its own consciousness" (p9). Like Arnheim, he asserts that perception is cognitive, stating that senses lead us into consciousness. Eisner proposes that slowing down perception is the way to develop in-depth understanding of what is observed. For Eisner (2002b) it is a mistake to consider sensory experience as a low form of intellectual functioning, emphasising the complexity and subtlety of perceived qualities and their relationships in the arts. Eisner feels that "indifference to the refinement of perception and inattention to the development of imagination have limited children's cognitive growth" (p.592).

Writing about the New Zealand experience, Bell (2011) draws attention to how the interface between sensory experience and aesthetic learning can enhance students' ability to imagine the tastes and sensibilities of distant worlds. He cites "negotiated conversational explorations through immersive sensory experiences with artworks [as] the central vehicle for the mediation of meaning" (p.62) in successful art gallery educational engagements. He states that, in his study of ten teachers in five different art gallery or museum settings, "most of the educators ... employed active, hands-on engagements to encourage sensory and intellectual curiosities" (p.63). This indicates that New Zealand art gallery educators are aware of and actively using sensory aspects to enhance students learning.

Related to sensory perception is interpretation, which often follows the initial sensory engagement with artworks. Directly sensing aspects of the environment could be seen as a purer means of engagement than using that sensory information as the starting point for interpretation, particularly since the process of interpretation might lead to ideas only loosely related to the object which triggered the thinking. This is relevant to consider in the art gallery context given the significance of the authentic art object. American writer, philosopher and political activist Susan Sontag (1966) made a case against interpretation, considering that contemporary interpretive approaches of the time destroyed the literal artwork in pursuit of subtext. For her "to interpret is to restate the phenomenon, in effect to find an equivalent for it" (p.7). Her complaint is that interpretation takes the sensory aspect of an artwork for granted and proceeds from there. She feels that many aspects of modern life dull our sensory faculties and because of this we should work to recover our senses: "We must learn to see

more, to hear more, to feel more" (p14). Rather than seeking to gain the most content out of a work of art, or even inventing new layers of content on top of what is already there, she thinks it is better to cut back the content to facilitate an impression of the artwork as it actually is. "The aim of all commentary on art now should be to make works of art, and, by analogy, our own experience, more rather than less real to us" (p.14), in other words to show what it is, not what it means. Sontag believes that "transparence is the highest, most liberating value in art … today" (p13). Transparence means experiencing the luminousness of the thing itself, of the things being what they are. She believes a work of art is tamed if it is reduced to its content in order to be interpreted. This makes art manageable and comfortable which she regards as the 'philistinism of interpretation.' Like Eisner she suggests that artworks are more than their content and that breaking them down into components to interpret makes them into articles for use, for arrangement into a mental schema of categories to the loss of their greater identity.

What appeals to me about Sontag in terms of this research is her stress on the immediacy of the engagement with artworks, which is intrinsic in much children's learning. My view is that in refraining from an over-analytical approach with students at the gallery, a higher level of motivation may be gained. However in the context of this study, and children's engagement with art, interpretation, in terms of making the artwork relevant for viewers by referring to their own experiences, is a common practice. Perhaps the point here is that for children the experience of the physical sensory engagement with art must not be underestimated. The next section continues to consider the role of the senses in gallery learning extending the discussion to include the nature of engagements with authentic artworks.

The Physical Presence of Artworks

The physical presence of artworks facilitates a special kind of engagement. Olga Hubard (2011) is an academic in art education at Columbia University with a research interest in museum education. She describes the particular qualities of artworks which enable viewers to develop their thinking in various ways. Hubard notes that artworks exist physically on the same plane as us and an embodiment of these artworks occurs in the images created through sight, and the equivalent manifestations which occur through other sensory perception. This embodiment creates a sense of immediacy in the viewer's engagement with an artwork, "a physical, sensorial, and often emotional engagement that precedes, and sometimes overrides, the conceptual" (p.18), in line with Sontag's concept of transparence discussed above. However in contrast, Hubard suggests engagements with artworks can be both conceptual and embodied, with reason, senses, emotions, and motor responses activated simultaneously, although she cautions that an over-focus on developing rational thinking skills when viewing artworks inhibits the complexity of ways in which we might learn about the world. This view of the importance of complex engagements and the value of art in allowing these, are strong themes that continue throughout this chapter, considered by many theorists. *The New Zealand Curriculum*

(2007) also recognises this, stating that "visual arts learning begins with children's curiosity and delight in their senses and stories and extends to communication of complex ideas and concepts" (Ministry of Education, 2007).

Hubard's view is that artworks are particularly suited to facilitating multiple ways of knowing. For her, a focus on the rational risks depriving students of an understanding of the particular nature of learning through art. She advocates adopting alternative approaches to thinking beyond the rational to feed growing minds. One way of doing this is through neurologists Simon Lacey and Krish Sathian's (2014) idea of moving from a single sense to a multi-sensory perspective in museum learning. They cite neuro-scientific studies showing that brain regions previously thought of as specifically for viewing, have also been found to be activated during related touch activities. Because of this they suggest the development of a 'meta-modal brain' model for organising thinking tasks in a multi-sensory way. On a related note cognitive neuroscientist Jamie Ward (2014) suggests that richer experiences, such as those involving the use of different senses, facilitate more complete remembering. He puts forward that memories are composed of an array of varied attributes (for example, sensory, emotional or verbal) which are spread throughout the brain, but are connected as hubs which represent objects, concepts and events. Remembering something involves reinstating this pattern.

Ward found that subsequent remembering is influenced by the amount of meaningful integration of information from different senses. Despite this Howes (2014) suggests that museums privilege vision and place restrictions on the viewers' other senses, advocating Kirschenblatt-Gimblett's (1998) idea of the museum as a school for the senses.

While art galleries have long emphasised sight, gallery education provides the opportunity to engage more of the senses through the programmes provided by its specialist teachers, and with the support of dedicated classrooms which allow a setting for particular sensory activities, which might not be suitable in the gallery setting for various reasons, including the safety of the artworks on display. One form of sensory engagement is through touch. This idea of hands-on learning features strongly in New Zealand art gallery's current pedagogy. The next section will explore the role of hands-on and kinaesthetic learning in the art gallery.

Hands-On and Kinaesthetic Learning

Curator Francesca Bacci and neuropsychologist Francesco Pavani (2014) suggest that touching to acquire information is an instinctive need. They, alongside cultural historian Constance Classen (2017), draw attention to the number of measures put in place in museums to ensure sensory restraint, such as barriers and signs, suggesting these provide evidence for this urge. It is Classen's view that visitors consider art museums as a site for sensory exploration, despite this. She provides examples of the variety of types of touch which they engage in as: inquisitive, reverent, caressing, defiant,

accidental or touching an object while posing for a photo. In New Zealand LEOTC funded education programmes must include touch, through a 'hands-on' component. This may be provided in a number of ways, although in art galleries it is often occurs through practical artmaking.

Gallery educators Carrie McGee and Francesca Rosenberg (2014) suggest that hands-on artmaking thus:

> One of the most multisensory experiences you can have in a museum, artmaking is physical, social, emotional and intellectual. It engages the body and the mind–the senses of touch and sight and also often sound, smell and sometimes even taste. It also complements looking and enhances learning about works of art (p.29).

They suggest that this helps develop understandings of how and why an artwork was made and makes the artwork engaging and significant to the learner. It is their view that exploring artistic processes nurtures skills that translate into other situations.

British art education academic Nicholas Addison (2010b) defines embodiment as being when "the body acts on or with materials to give concrete expression to ideas, to create an alternative body, that of the artwork as a phenomenal presence" (p. 56). He puts forward that artworks are like people, an inseparable combination of material substance and ideas, and therefore believes it is essential that embodied educational practices are used in order to explore material physicality in learning. Art galleries, with their often immersive sensory environments, would seem to be ideal settings for students to have such embodied learning experiences.

Addison (2010a) describes museum theorist Eileen Hooper-Greenhill's (2007) theory of learning that "foregrounds the embodied nature of the individual and the importance of experiential, immersive and playful strategies providing evidence of the way in which participation in educational events opens up possibilities for the learner to widen their cultural knowledge, develop self-esteem and arrive at an empathetic view of their world" (p126).

Hooper-Greenhill explains that learning through experience (such as enactment, intervention, participation, involvement or response) is learning performed. She describes active museum visitors as using their emotions and imagination to engage in the museum experience as they encounter it. This performative learning actively engages bodies, minds and emotions. In this type of learning multiple processes of meaning-making seem to arise organically from the experience.

Extending from Hooper-Greenhill's performative conception of museum education is a discussion of creative laboratories within art galleries. American art gallery manager, Jessica Fuentes (2016) considers that these have the potential to enable the co-creation of culture. She describes creative laboratories' recent prevalence within cultural institutions, often in partnership with community groups. In her view art museums can establish a "uniquely creative social and spatial environment for

the co-construction of art and culture between artists, curators, children, and their parents" (Fuentes, 2016). She suggests the necessary philosophical basis for these is the idea that art museums can be sites for the construction of cultural knowledge and shared values. This requires both dialogue and collaboration between artists, curators, children, their parents and the material environment. Fuentes puts forward that the hands-on aspect of these environments, using open-ended materials that can be manipulated, adapted and transformed in a large variety of ways is crucial as this allows for deep, creative experimentation, questioning, explorative play and discovery-based learning, aligning with a constructivist approach. This supports Eisner's (2002a) view of arts being close in their attitude to play. Such spaces provide a contrast to the gallery setting with its restraints to touch (Classen, 2017; Bacci and Pavani, 2014), and provide an outlet for the urge to touch discussed above, although Classen (2017) cites one mitigation to the restraint in the gallery has come in the rise of sensory and interactive art which has increased with the advent of installation and other modes of art.

Fuentes clearly views the hands-on, discovery learning she describes as social. The following sections bring conceptions of art education beyond the sensory and physical to the individual mind and the social context. The physical engagements described in this section may lead to further personal responses to the art experience, which are influenced by one's sense of aesthetics, the particular way an individual thinks or one's prior experiences. This will be discussed further in the next section.

2. Personal Response

Aesthetics

Aesthetics have featured strongly in discussions around engagement with artwork since the Enlightenment Era of the eighteenth century. Its definition has evolved since then, but it is interesting that its original meaning featured perception at its essence. Like Sontag's view against interpretation, the direct sensory engagement with art was at the basis of aesthetics' original meaning.

David Howes (2014), Canadian director of The Centre for Sensory Studies, describes German philosopher Alexander Baumgarten (1714-1762), who coined the term 'aesthetic' in 1750, as considering it as being mainly about the perfection of perception and much less about the perception of perfection or beauty. In other words, for him aesthetics was rooted in the body of the viewer, rather than the object of contemplation. The disposition of the viewer influenced the depth of sensation which could be achieved. Baumgarten considered aesthetics to be corporeal, and separate but lesser than reason.

Howes goes on to describe Baumgarten's contemporary Immanuel Kant (1724-1804), who revised this definition, emphasising the value of appreciating the formal relationships of elements within an artwork to the exclusion of its content and viewing context. He considered training to be essential to enable the understanding and appreciation of aesthetic experiences, and to be able to use the most

suitable form of judgement. For him, input from non-visual senses were distractions. In 1790 Kant[4] redefined aesthetics as disinterested contemplation and judgement. He used the term 'aesthetic rationality' to describe a way of thinking involving the expression of deep, authentic emotions. In his terms, 'aesthetic rationality' is unprejudiced and global, and allows for an alternative cognitive approach to those which favour empirical reality.

Jumping forward, contemporary theorists, Alexis Kokkos (2010), developer of the 'Transformative Learning Through the Use of Aesthetic Experience', and leading American scholar in art education, Arthur Efland (2002), both consider aesthetic experience as helping us to come to terms with ambiguity by providing a way to understand and express the complexity and subtlety of art. In this way we can avoid cognitive dissonance. Efland believes that while art education has a social and cultural frame, the development of reflection through aesthetic experience should be central. This balance of personal and social engagement in art is a significant theme of this thesis.

Kokkos cites the aesthetic experience as helping develop cognitive, as well as affective and imaginative aspects of the thought process. It is widely agreed that aesthetic experience activates imagination (Dewey, 1934; Eisner, 2002a; Broudy, 1987), which Dewey suggests is fundamental to the learning process. Dewey considers that aesthetics stimulate a particular type of thinking and that the distinctiveness of each aesthetic experience provides cognitive challenge. Philosopher Harry Broudy (1987) describes aesthetic cognition as the mind organising new knowledge arising from aesthetic response. He believes that aesthetic contact with art allows the refinement of a variety of emotions. In line with this, Eisner (2002a) and Gardener (1983) both stress the aesthetic experience as enhancing both imagination and emotional expression, facilitating the development of more comprehensive intelligence.

Considering the field of art specifically, Eisner (2002a) puts forward that it provides particularly good opportunities for aesthetic thinking. For him, learning in art can enable students to develop an aesthetic perspective which he extended to frame their wider, everyday world. He (1998) considers the ability to refine one's awareness of aesthetic qualities, in both art and life, as a particular benefit of art, and additionally advocates increasing appreciation of the importance of aesthetic satisfaction as a motive for creating artwork. School visits to art galleries allow a specific focus on developing aesthetic understandings, and the associated benefits of aesthetic learning as discussed.

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[4] The English translation of Kant's writing referred to in this research is Kant, I., & Guyer, P. (2000). *Critique of the power of judgment*. New York, NY: Cambridge University Press.

Greenwood (2011) defines the relationship between aesthetics and learning, describing both aesthetic learning and learning through the aesthetic. She breaks these into three different, but potentially interrelated aspects: "learning about the aesthetic, learning through aesthetic experience, and a kind of learning that is not predominantly intellectual but that is located in the body: that is visceral, emotional and intuitive" (p.3). This third relates to kinaesthetic learning, as discussed in the previous section. Considering these three approaches in relation to school students visiting the art gallery, it is likely that education programmes might use a combination of the three approaches. This thesis will take into account the emphasis of each in the participants' programmes.

Greenwood describes the value in aesthetic learning as giving us particular experience:

> It gives us experience, both embodied through our participation and empathetic through exploring another's world. It allows us to absorb a multiplicity of new stimuli, cognitive and visceral, that we can unpack and play with. It permits ambiguity, incompleteness, contradiction and complexity (p.4).

In line with Sontag's perspective above, it provides a means to express these experiences without reducing them, thus continuing the ongoing theme in this chapter of the value of complexity in art learning.

From a largely philosophical discussion of aesthetics, we will now consider a more systematic, educational approach. In line with developmental theorists of the time such as Jean Piaget, cognitive psychologist Abigail Housen (1987) developed a system of stages of aesthetic development consisting of: accountive, constructive, classifying, interpretive, and creative reconstructive. These stages led to the formation of *Visual Thinking Strategies* (VTS), an inquiry based teaching method devised by Housen and Yenawine, which has widely used in museums and beyond. American museum educator Philip Yenawine (2013) describes how

> VTS uses art to teach visual literacy, thinking, and communication skills—listening and expressing oneself. Growth is stimulated by several things: looking at art of increasing complexity, answering developmentally based questions, and participating in peer group discussions carefully facilitated by teachers (p.19).

However this approach has its critics, for instance, American gallery educators Rika Burnham and Elliot Kai-Kee (2011) consider it a restrictive teaching method, describing it as cheating visitors out of an authentic encounter with an artwork (in line with Sontag's views on interpretation). One may question whether a developmental approach is at odds with aesthetics, and if a different approach to aesthetics in learning is needed. VTS is widely used in many art galleries internationally, and I was interested to find out the extent of its influence in New Zealand art gallery education.

Danish art educationist Helene Illeris (2016) considers the role of the physical and sensory in aesthetic learning. Her view is that the established understanding of aesthetic experience as disinterested, cognitive pleasure (in line with Kant) has been both supplemented and challenged by theories which consider the role of the whole body in learning. She describes a 'learning body' which may be engaged physically and through the senses, in many kinds of aesthetic experiences. It wants to be involved in and to learn through interaction with contemporary culture, rather than learning passively. Illeris feels that the art museum has much potential for experimentation with this approach. Like Hooper-Greenhill she believes that visiting a museum can be regarded as a performance, with active engagement with varied aesthetic experiences. This relationship between embodiment and aesthetics, also described by Greenwood above, facilitates an immediacy of experience which might be motivating for students. My personal concern with VTS is that it potentially subdues this immediacy by turning the aesthetic experience into an analytical experience.

Italian neuroscientists Antonino Casile and Luca Ticini (2014) also consider that aesthetic experience is based on more than just visual processing. They suggest that the content of artwork can convey emotions which trigger physical responses throughout our body. In their view the consideration of 'bodily resonance' with art (the imagined simulation of actions, emotions and corporeal sensations represented in the artworks) is essential in order to have a complete understanding of aesthetics. Additionally, they believe that this bodily resonance might be involved not only in action perception but also in emotions and empathy. For me, this brings to mind the "immersive sensory experiences with artworks" (p.62) described by Bell (2011) above as regular aspects of art gallery education in New Zealand.

Canadian educationalist Anna Kindler (1997) considers that there is a need to concentrate on emotional engagement with the aesthetic qualities of art, to counter an overemphasis on declarative and procedural knowledge. Additionally, Alice Arnold, Susan Meggs and Annette Greer (2014) in their semester long qualitative study of tertiary students majoring in education, found that dialoguing with art fosters an appreciation of aesthetic encounters which can generate cultural empathy. In their study exposure to art enabled students to express deep empathy and strong emotions, however they stressed the importance of the social aspect of sharing their art experience as part of the learning process. This social aspect is of great relevance to school education programmes in art galleries which occur in groups and public settings. My research explores the connection between the personal and the social in art gallery education. Aesthetics is interesting to consider in these terms.

This section has considered aesthetics as an integral part of the art gallery learning experience, and discussed various frames to view their use. Clear connection can be seen between sensory aspects of engaging with art and aesthetics. Additionally, links have been made between emotional response and

aesthetics (Eisner, 2002a; Gardener, 1983; Greenwood, 2011; Kindler, 1997). The next section will focus specifically on emotion and its role in the gallery.

Emotion

In line with this research into children's learning in art galleries, it is pertinent to consider means of cognitive engagement as broader than merely rational thinking approaches. The role of the senses in this has already been discussed. This section will consider emotion. Hubard (2015) explores the value of, and ways to, include emotions in art gallery education. She cautions against extreme positions which advocate either privileging reason to the exclusion of emotions, or vice versa, as neither allow the full breadth of possibilities in art or human mental life. She refers to a research consensus across fields which cites emotion and cognition as complexly intertwined with both essential to meaning-making. In her view, emotions can be involved in responses to artworks in many ways. Hubard identifies four particular influences on these responses: empathy, the character of the artwork, the complexity and elusiveness of emotions, and the emotions beyond the artwork. She describes how the emotional content of artworks give them different character: the emotions shown can be obvious to the viewer; they can be suggested in ambiguous, fluid and multi-layered ways (which make them harder to identify or describe); or there may be no inherent, evident emotional content. Additionally, even when an artwork has clear emotional content, individual viewers will relate to this in different ways. She reminds us that people's emotional responses to artwork are complex, multi-layered and varied. This complexity of potential emotional response to art works as described by Hubard ensures a personal response for individuals.

In response to pedagogical approaches which suppress emotional responses, Hubard suggests that asking students questions about their feelings in relation to artworks is not inherently good or bad. For her its value hinges on the circumstances of the encounter. She envisions contexts where genuine collective meaning-making can take place, taking into account the complex and multi-layered process of engaging with artworks. These contexts are inclusive of emotion: "In such spaces regardless of questions educators may or may not ask, … emotions—along with the other ways of knowing that make up our human minds—are sure to enter meaningfully into people's responses to art" (p.96). Emotion has a strong role in motivation, and to ensure child-centred art gallery experiences their inclusion would seem essential.

Considering the role of emotions in a broader sense, UNESCO's (2006) *Roadmap for Arts Education*, which stemmed from a world conference in visual art education, describes how an increasing separation between cognitive and emotional processing reflects more focus in learning environments on the development of (what they describe as) cognitive skills, at the expense of emotional processes. Neuroscientist Antonio Damasio (1994) argues for the embodiment of the mind and considers the separation of mind and body a contributor to what he describes as the moral decline of our age. He feels that emotional processing is essential to decision making in many ways, putting forward that

emotional and rational approaches must work side by side for sound moral behaviour. In his view (1999) the emotional capacity of art can help provide a balance between cognitive and emotional development and in this way support the development of cross-cultural understandings. Here Damasio emphasises the role of emotions in facilitating public good, with a clearly social rationale. He indicates the interconnectedness of various aspects of thinking in visual art. Emotions are also connected to an individual's disposition. A number of theorists have considered how dispositions influence thinking and this will be discussed next.

Thinking Dispositions

Personal response to art depends on one's thinking disposition. A thinking disposition is defined by researchers from Harvard's Project Zero (a long standing research project into understanding learning in and through the arts, founded in 1967 by philosopher Nelson Goodman) David Perkins and Shari Tishman, as "a tendency toward a particular pattern of intellectual behavior" (Perkins and Tishman, n.d.), in other words it is the ways an individual uses their range of thinking approaches (such as the rational, sensory, physical, or aesthetic) and the cognitive strategies they employ. A significant aspect of being intelligent is having effective thinking dispositions (Perkins et al., 2000; Tishman and Andrade, 1996), which are less related to the amount of ability one has than to how one makes use of it (Perkins et al., 2000).

Perkins, Jay and Tishman (1993) suggest seven key critical thinking dispositions: to be broad and adventurous; toward wondering, problem finding, and investigating; to build explanations and understandings; to make plans and be strategic; to be intellectually careful; to seek and evaluate reasons; and to be metacognitive. They put forward that each of these involve particular sensitivities, inclinations, and abilities.

A number of scholars have considered thinking dispositions in relation to visual art. Perkins (1994) advocates cultivating thinking dispositions, and suggests that art is particularly good for this. Koroscik (1996) focusses on the cognitive demands of understanding artworks, developing a model to demonstrate the facets of thinking in art which shows content knowledge, learning strategies and learning dispositions, as part of a connected system to facilitate thinking in art.

Considering the thinking dispositions specifically in relation to the art gallery setting, senior researcher at Project Zero, Ron Ritchhart (2007) suggests creating what he calls a culture of thinking: "a place where the group's collective as well as individual thinking is valued, made visible, and actively promoted as part of the ongoing experience of all group members" (p.137). He describes this as a 'micro-culture', and states that understanding of its formation and how it acts is useful for cultivating students' thinking. It is his view, along with Tishman, Jay and Perkins (1993), that thinking dispositions cannot be directly taught; they must be enculturated. This thesis will demonstrate to what extent New Zealand gallery educators develop their programmes in line with this.

Ritchhart describes students on museum visits as thinking about and trying to understand interactions with new objects and experiences (in other words novice learning, which will be discussed later in this chapter). For this they use a range of specific thinking approaches, among them: looking closely; wondering and questioning; interpreting and forming hypotheses based on evidence; making connections to things they already know; considering different perspectives and viewpoints; delving below the surface to uncover complexity; and forming conclusions. Because of this Ritchhart considers that museums offer a setting which enables the integration of cognition, affect, social context, and the environment, making them ideal places for practicing what he describes as "thinking in the wild" (p.139). This term refers to his view that good thinking depends on identifying opportunities for thinking in the regular world and being motivated to pursue them, rather than merely having the potential capability. The extent to which students consider the art gallery as the regular world is debatable, but it certainly provides an alternative setting to regular classroom learning in schools.

Tishman and Palmer (2007) are advocates for Project Zero's 'Artful Thinking' method of developing thinking abilities through viewing art. Their view is that the aim of art education should be to expand students' ideas about the purpose and scope of art, thus allowing art to do more of its natural 'work' in opening students up to big ideas. They note that students seem to find it natural to connect thinking deeply about works of art with thinking deeply about other things. Further to this, considering the various perspectives on the rationale for art education, as discussed earlier in this chapter, they take the view that debating whether their approach is instrumental or intrinsic to art education, is missing the point of art in its broadest sense, as a means to express ideas.

This idea of cultivating deep, extended thinking relates to Ritchhart and Perkins' (2000) view of mindfulness as a disposition, stating, "Mindfulness is a facilitative state that promotes increased creativity, flexibility, and use of information, as well as memory and retention (p.29)". They explore what it means to cultivate mindfulness, identifying three particularly useful instructional practices for its enculturation: looking closely, exploring possibilities and perspectives, and introducing ambiguity. These relate closely to thinking and learning in visual art and this will be discussed in more depth later in this chapter, particularly in terms of cognitive flexibility.

Eisner's (1998) views on the particular dispositions which are cultivated through art education have strong similarities to those of Ritchhart and Perkins. He suggests they include: openness to imagine potentialities; motivation towards exploring ambiguity, and awareness of and acceptance of the multiple perspectives and resolutions. Despite being hard to quantify, he suggests they are particularly important outcomes for arts education, being essential to both developing artistic ideas and the act of making art. These dispositions clearly indicate cognitive flexibility, which Eisner and others consider as an intrinsic and important facet of art, and which will be discussed further in the next section.

Cognitive Flexibility

Cognitive flexibility is a quality of thinking which is very much aligned with art. Eisner (2002a) considers an essential cognitive challenge of visual art to be making judgements of rightness in the absence of a formula or algorithm. He describes how visual art instead uses understandings of relationships, which include the embodied experience as discussed above, which he believes facilitates a process of refinement. In his view art learning is less direct than traditional Western learning, as it requires a willingness to follow the process indicated by a particular problem, in other words being flexible enough to shift aims as the task progresses. Dewey (1934) called this 'flexible purposing.' This process pays attention to emergent features within a field of relationships and thus does not rigidly attempt to achieve predefined outcomes. Hence the kind of thinking conducive to flexible purposing benefits from an environment where following strict rules and plans is not a necessity, such as visual art. Eisner (2002a) considers that art teaches Dewey's flexible purposing, enabling both students and teachers to understand its importance in the course of their work. He (2002a, 2002b) puts forward that it helps us understand that variability of outcome is okay because not all problems have single separate answers.

The British research project, 'Inspiring Learning in Art Galleries' underlines this in its findings, suggesting that an important factor that facilitates learning in contemporary art galleries is the opportunity for students to work outside labels and judgements applied in school (Taylor, 2006). Particularly relevant to this are the following two dispositions which they put forward as benefits of learning in contemporary art galleries, namely, valuing subjectivity and experimentation, and using mistakes as an aid to reflection and greater understanding.

Spiro et al. (1987) define learning domains as either 'well-structured' or 'ill-structured'. Ill-structured learning (such as in art) requires judgments to be made without rules or generalisations that apply to many cases, and thus are complex in nature. This aligns with Eisner's description above of the challenge of art. Efland (2002) suggests that the ability to make decisions in this way is a particular intellectual advantage, because life itself is similarly complex in its structure. He describes a knowledge domain as being ill-structured when "the combination of its breadth, complexity and irregularity of its content to make the prescription of its full range of uses impossible" (p.86). Art has a complex structure and Efland warns against its simplification because this reduces the usefulness and transferability of acquired knowledge. Suggesting there is a 'correct' interpretation of an artwork consequently blocks alternative interpretations, reducing possibilities.

Efland describes the benefits and relevance of cognitive flexibility to art learning, stating that cognitively flexible students understand that learning involves the formation of multiple perspectives. American art educator Judith Koroscik (1996) considers it a critical aspect of thinking to develop, as it enables us to deal with the cognitive stresses associated with a constantly expanding world of new knowledge. Being aware of the complex natures of particular knowledge domains such as art can

facilitate flexibility. Spiro et al. (1987) explain that, “knowledge transfer in complex ... domains essentially is dependent upon cognitive flexibility … [and] greater flexibility … will result from the approach that promotes highly interconnected rather than neatly compartmentalised … mental representations” (p.1).

Thinking specifically about art, museum educationalists Margaret Burchenal and Michelle Grohe (2007) suggest flexible thinking to be a primary skill used by students in discussions of artworks. Furthermore Efland (2002) proposes that cognitive flexibility is provided by art more effectively than other subjects. It is the cognitive flexibility facilitated by the complex nature of art that allows its imaginative and creative responses. Cognitive flexibility is closely related to divergent and creative thinking which will be discussed in a later in the chapter.

In terms of school groups learning in art galleries, gallery educators have the challenge of providing a consistent service for visiting classes, while maintaining sufficient adaptability within programmes to allow students to practice and develop the strategies of cognitive flexibility. Curriculum constraints and specific learning intentions from classroom teachers while often providing the rationale for visits, may impede this. This point is developed further in the upcoming case studies.

One strong influence on the way students are able to learn is their experience in a particular setting or learning domain. Being a novice brings particular approaches to learning. This has special relevance to school gallery visits where many participants might be in this role, indicating the need for particular attention to be given to the needs of novices. This is discussed in the following section.

Novice Learners

Our ability to operate with cognitive flexibility discussed above relates to the experience we have in thinking in particular situations. As Ritchhart describes, most students experiencing learning as part of a one-off school visit to an art gallery are likely to be novice learners in the setting. Similarly, the accompanying parents and teachers may also be in this role. Pelletier and Shore (2003) define the term novice as a learner in the early stages of a specific learning domain. Novices may have a range of different abilities and backgrounds, and even some degree of experience in the area. They also may have the ability to transfer relevant knowledge and strategies from other domains. I define the term intelligent novice thus:

> An intelligent novice is a learner who can access relevant prior knowledge and strategies, applying them in novel situations; who can learn from one’s mistakes; who can make use of appropriate learning resources (including people) in a particular setting; and who is not intimidated by unfamiliar settings (McNaughton, 2010, p. 32).

These learners use their cognitive abilities effectively despite being novices.

The differences between experts and novices' approaches to categorisation has been considered by Hooper-Greenhill (2000b) in relation to museum learning. She notes that that experts use the deep laws of the subject matter, and novice learners, the surface features. Art gallery staff are often experts, who can use the deep laws of their discipline-based knowledge. Many visitors however are novices, and when viewing and attempting to understand exhibitions they may use the immediate surface features. Gallery educators can mediate between these two groups, helping curators understand the way in which visitors might comprehend material presented, and helping visitors learn to use cognitive strategies, to build on their existent understandings, and perhaps develop an appreciation of the curator's ideas. American educational psychologist Scott Paris's (2006) uses the term 'visitor novices' to describe gallery learners who use the expertise of others to support their development of understandings in the gallery. In this way the subtle practices of visiting museums can be imparted through specific community members such as gallery educators, parents and other supporters. This will be further considered in the social response section of this chapter.

As we have discussed, a critical cognitive strategy for all learners at the art gallery, novice and otherwise, is the ability to think flexibly. Two aspects of this are divergent thinking and creativity.

Divergent Thinking, Creativity and Imagination

Dutch scholars Marie-Therese van de Kamp et al., (2015) describe divergent thinking as comprising: associative thinking; flexible switching between categories and executive monitoring using strategic and conceptual knowledge about divergent thinking. They found that the metacognitive skills of divergent thinking need to be taught explicitly and that this is not commonplace in art. Van de Kamp et al. explain that increasing specific metacognition about divergent thinking is thought to enhance both divergent and creative thinking. In their study, explicit instruction of this had a positive effect. In their view the enhancement of creativity is one of the main purposes of visual arts education and state that to be creative, divergent thinking is necessary, since divergent thinking is important for generating many kinds of original ideas. One role of the art gallery and art education in general could be said to be to challenge the status quo, and thus facilitate change. Gallery education has the potential to foster this through valuing and promoting divergent thinking. Van de Kamp et al. have identified the potential for coaching this as a specific cognitive strategy, and this might have a place in gallery learning.

Creativity is also closely related to divergent and flexible thinking. Nijstad, De Dreu, Rietzschel and Baas (2010) describes it thus: "creativity is a function of flexible thinking and taking different approaches to a task, but also of systematic search processes and hard work" (p.70), clearly viewing it as a trainable capacity. Dewey (1934) considered creativity essential to education, as he believed it produced generative and positive forces providing the impetus for growth and cultural renewal. Creativity is often cited as the defining aspect of thinking in visual art. Addison (2010b), as discussed

above, and Terrassa et al. (2016) in their major literature review around the impact of art museum programmes on students, both cite creative thinking as one of the major student capacities identified.

Addison (2010b) considers creativity in more social terms, as a "potential ... that signals a dynamic and dialogical way of relating to others and the environment, which can be developed by most people given suitable social and pedagogic conditions (p.43)" rather than as an individual's trait. He considers learning to be creative in itself, as a social and transformative process where the teacher is not a facilitator, but is creative and collaborative themselves: the teacher constructs the learning situation and the learner makes the meaning. Addison describes creativity as "a common property that is central to such processes as learning" (p.51), which it follows is "hard wired into the human body and activated through social relations and environmental interactions" (p.51).

American art educationalist Jen Katz-Buonincontro (2015) found two major rationales for creativity: pragmatic and humanist. She describes the pragmatic as considering creativity as a benefit to the public good and instrumental in the development of future society (which is the rationale for Bolstad's (2011) research into the benefits of arts learning to educational, social and economic outcomes as discussed earlier in this chapter). From this perspective it is the public rather than the individual which is the primary beneficiary. Its emphasis is on the transfer of creativity from the arts to other fields (transfer is discussed later in this chapter). On the other hand, a humanist perspective of creativity focusses on the individual through aesthetic development, production and working in the moment. It emphasises using creativity skills within the arts. Katz-Buonincontro suggests these two approaches can be blended to enhance both creativity in thinking and practical work, given sufficient time.

There is a difference between learning that occurs socially as Addison describes and learning for the social good, just as there is learning that occurs individually and learning that benefits the individual, although obviously these four aspects are interconnected. This thesis considers the practice of art gallery education for schools in New Zealand as demonstrating this, combining the four rationales, but giving varied emphases depending on a range of factors around each gallery programme.

Imagination is closely related to creativity but while creative activity aims to do something purposeful, the imagination is something that emerges, giving the thinker permission to play. Efland (2002) defines imagination as "the cognitive processes which enable individuals to organise or reorganise images, to combine or recombine symbols, as in the creation of metaphors or narrative production" (p.134). He considers imagination as adding innovation to the creation of meaning and giving meanings generally less dependent on the conventional. Because visual images embody meanings they are objects of inquiry, and thus it follows that to understand art requires cognition. Efland believes imagination to be a cognitive ability that the arts provide better than other subjects.

Eisner (2002a) puts forward two functions of imaginative thinking: firstly creating conceptions of what might be possible, and secondly, trying things out, in thought rather than reality, without

consequences. He states that imagination enables safe experimentation and rehearsal. He suggests that imagination is a critically important cognitive function, taught through the arts. His view is that general education can learn the importance of imagination from the arts, suggesting that "open ended tasks permit the exercise of imagination and exercise of the imagination is one of the most important aptitudes. It is imagination, not necessity, that is the mother of invention" (Eisner, 2008, p.9). He (2002a) argues imagination is essential to artistic thought, as the ability to create an aesthetic experience requires a mind which activates one's imaginative capacities. Additionally he emphasises the centrality of imaginative thinking in all disciplines.

In my view education in New Zealand has had an undue emphasis on directed learning since the advent of the neo-liberal 'Tomorrows Schools' approach in the 1990s which led to conservative curriculum reforms in the 1990s stressing quantifiable learning outcomes. These were followed by National Standards in 2010, which focussed of Numeracy and Literacy and emphasised testing. In line with these neo-liberal views, creativity has been viewed as a commodity, and in art it has been often valued for instrumental reasons such as its value to industry. Imagination is the foundation of creativity, and for its development learners need to have freedom in their learning context. My study occurred as National Standards were being abandoned, and Tomorrow's Schools was about to be reformed. It was a time of change in education in New Zealand.

In contrast to the open approach I advocate above, we will now consider critical thinking, which is often provided through highly structured discussions in galleries.

Critical Thinking

In addition to creative thinking, critical thinking is a distinct feature of many gallery education programmes. Terrassa et al. (2016) analysed the literature relating to critical thinking in museums. Their findings show that it was a significant part of most art museum school visits in the United States consisted of educator-led dialogues in front of artworks. They found that critical thinking in art museum education programmes tended to be considered as deductive thinking, relating to inquiry and the scientific process. Put to use, in their view, it could function to develop understandings of specific elements of engaging in the art world on many levels, including critique and analysis of underlying power structures and relating to social activism. This is particularly pertinent to art museums, being institutions which exist to communicate cultural values to the public. This approach is almost the polar opposite of what Sontag proposes in her argument against interpretation earlier in the chapter. Terrassa et al. (2016) found that group discussion facilitated using a constructivist approach could promote particular critical skills in students. However they also found an emphasis on developing these skills, rather than understanding the benefits of their application. Additionally they often focussed on instrumental benefits of such skills, such as transfer to other domains.

Hubard (2011) (who was part of Terrassa et al.'s research team), found a common justification of the value of art viewing to be its perceived capacity for promoting critical thinking. She also points out that the concept of critical thinking in education is unclear since there is a range of competing definitions and practices. In her survey of current literature Hubard found a strong link between certain art viewing programmes and the development of particular critical thinking skills. However she cautions against the view that art viewing matters because it fosters critical thinking skills. She identified three concerns around critical thinking in art museum education.

Firstly, since critical thinking has been widely taught across the curriculum, its development is clearly not contingent on learning in art. For this reason Hubard cautions against critical thinking being considered to be the major contribution of art museum education. This aligns philosophically with Eisner's (2002a) argument against viewing art as of instrumental value. Hubard states that the purpose of a subject is never merely to support another, and as Eisner advocates for art, they should be appreciated for their own intrinsic value. Focussing on the extrinsic value of art museum education it is possible to miss the particular value of critical thinking skills for art itself.

Secondly, Hubard views the emphasis on critical thinking skills as a positive antidote to content driven lectures, as it empowers students to make their own meaning from artworks. However in line with Terrassa et al., Hubard warns against superficial art museum education caused by over-focussing on the development of critical skills themselves at the expense of their purpose to develop meanings, understandings and experiences. There is irony in using art for deductive, scientific purposes as, compared to other learning domains, it would seem to be less suited to this means of thinking given the abstract, ambiguous nature of much of the knowledge in the field.

Finally, if the main purpose of art viewing is seen to be to develop critical thinking skills there is a concern that other potential benefits of engaging with art are not considered. Hubard states that although the logical reasoning of inquiry is one significant way to make meaning from artworks, their physical nature provide other means of engagement. As we have discussed, works of visual art are perceived through our senses. This sensory immediacy enables physical, sensorial, and emotional engagements as well as the conceptual. Interpretations can arise through these, as well as through rational thought processes. Hubard states that experiences with artworks can be both conceptual and embodied simultaneously. She believes that "stating that the purpose of encounters with works of art is to develop rational thinking skills is to neglect the complex, multidimensional processes through which humans come to know the world" (p.18). From a practical standpoint, art viewing programmes whose chief goal is to promote discrete measurable skills risk depriving students of important aspects of what it is to learn from art.

Another aspect of critical thinking is its capacity to facilitate a sense of agency. Addison and Burgess (2006), who wrote the London Cluster's report in 'The Inspiring Learning in Galleries' programme, emphasise the importance of context to make critical thinking meaningful, stating,

> Critical thinking enables a person ... to deploy critical skills in order to interact with others and their environment and thus contribute to critical thought. …This thought thus enables individuals to work together to inform and potentially transform experiences; in other words it provides them with a degree of agency. (Addison and Burgess, 2006, p.70)

Helen Lloyd (2009) working in the New Zealand art gallery context, describes critical thinking as a particular, structured type of thinking, and in line with Addison and Burgess considers it an approach that can empower students to challenge prevailing paradigms. She suggests that the particular cognitive skills involved in critical thinking can enable students to make inferences when scrutinising artworks, and assist them in becoming independent thinkers.

Critical thinking has clearly been considered as an approach to gallery teaching which develops transferrable skills which can be later used in different settings. This notion of transfer of learning is of particular interest to my study and will be discussed next.

Transfer

While art specialists might advocate for their field to be appreciated for intrinsic reasons, the fact remains that in art galleries the visiting classes often have teachers who are not art-trained and may not have an in-depth understanding of the value of art. They may also (particularly if they are generalist primary teachers) have a full range of curriculum subjects to teach with their classes and therefore may view art gallery visits as a means of delivering much more than merely art.

This section will consider whether the particular qualities developed through engaging with visual art can be transferred into other learning domains. "Transfer refers to knowledge being applied in new ways, in new situations, or in familiar situations with different content" (Schunk, 2012, p.317). The situated nature of learning in an art gallery makes the concept of transfer of particular interest. Leading us to ask, in what ways are the specific learning which is made in the gallery able to be carried over to different physical settings? Additionally how can the content of visual arts learning able to be adapted and transferred to other learning domains?

"Good thinking depends on specific knowledge, but many aspects of powerful thinking are shared across disciplines and situations" (Resnick, 1987, p.45). Efland (2002) describes how the cognitive potential of the learner can be activated through the integration of knowledge from a variety of domains. This enables a more complex understanding than knowledge presented in separate domains. Transfer of knowledge from one domain to another is an essential component of integrated learning. Art can aid this, since understanding artworks requires social and cultural context.

Efland (2002) emphasises the accurate representation of the complexity of visual arts since "simplification reduces the flexibility of the knowledge being acquired, limiting its potential for transfer to new situations and the formation of new understandings" (p.87). In a learning area like art which has no single 'correct' interpretation, knowledge transfer is more complex. In this situation learning through generalisation is often not helpful. Instead students must learn to combine knowledge extracted during encounters with numerous cases (Spiro et al., 1987).

Because, as discussed, visual art is an ill-structured domain where knowledge is built up by multiple cases rather than rules (Efland, 2002) transfer must be strategic, i.e. involve higher order thinking. Higher order thinking is more likely to occur "when the inherent or perceived complexity of an act, object, ideas or situation invites such thought" (Alexander et al., 2011, p. 56). The complexity of the domain of visual arts would seem to be an appropriate setting for this. In line with this, in my previous research I have made a case for visual arts being a fertile ground for learning and practicing strategic transfer, a kind of safe testing environment for thinking (McNaughton, 2010).

One way of defining transfer is to use the terms 'near' and 'far' transfer: "Near transfer is where situations overlap a great deal, far transfer has a context which is much different from that in which the original learning occurred" (Schunk, 2012, p.319). There is likely to be an emphasis on far transfer when considering ongoing learning after gallery visits, due to the art gallery being distinctly separate from other settings and, as mentioned above, to some extent this separateness abstracts it from reality. In the case of ongoing learning from repeated gallery visits more near transfer might occur across visits. However, LEOTC, New Zealand's major funder for gallery education, emphasises single visits, and because of this providers generally cannot develop strategies which depend on ongoing learning in the gallery.

Susan Barnett and Stephen Ceci (2002) suggest that understanding at a deep level could be what activates the ability to transfer a principle, and that transfer depends on the flexible deployment of abstract general principles, i.e. cognitive flexibility (a prevalent element of art gallery learning). Transfer can also be characterised as either 'low road' or 'high road' transfer. "Low road transfer is the transfer of well-established skills in a spontaneous and perhaps automatic fashion whilst high road transfer is abstract and mindful" (Schunk, 2012, p.319). High road transfer decontextualises the cognitive elements which are transferred. Mindfulness is an important element of learning in the visual arts which encourages deeper processing. Salomon and Perkins (1989) describe mindful abstraction as the essence of high road transfer, but this is also a suitable description of the raison d'être of much visual art. In essence there is a close relationship between cognitive transfer and learning in visual arts. Salomon and Perkins stress the importance of deep understanding to high road transfer, as it is to the arts. Transfer is natural in the visual arts as deep understanding is integral to learning in this domain.

Abstraction and high road transfer clearly relate to strategic learning. The language of visual arts is largely metaphor and analogy, in other words communication by abstraction. It would seem to be the ideal medium to practice abstract thought. Strategic learning, analogies, abstract thought, problem solving strategies are all processes in visual arts which can be transferred to other learning. It has been proposed that learning is often enhanced by first learning a metaphor for a concept, rather than by attempting to learn it directly (Gick and Holyoake, 1983; Johnson-Laird, 1983). This is in essence art: creating abstract analogies of reality. In this statement they are saying that art can improve performance.

Eisner (2002a) identifies particular transferrable lessons art has to teach such as: attention to relationships; flexible purposing; using materials as a medium; shaping form to create expressive content; the exercise of imagination; learning to frame the world from an aesthetic perspective and the ability to transform qualities of experience into speech and text. Other particular understandings developed through art Eisner (2002b) cites are: that not all problems have single separate answers; that form is part of content; it enables recognition of the difference between expression and discovery; and that that arts make discovery possible. Students can begin to understand that "having fixed objectives and pursuing clear cut methods for achieving them is not always the most rational way of dealing with the world" (p.594). These are clearly abilities that have purpose beyond the realms of art itself. However as we have discussed Eisner (2002a) cautions against an over-focus on the instrumental benefits of art. Any discussion of the transfer of learning relating to the art needs to take into account the debate between the intrinsic and instrumental goals of art education.

Considering Harvard Project Zero's Artful Thinking programme, Tishman and Palmer (2007) found that teachers and students naturally make many cross-disciplinary and personal connections when thinking deeply about works of art. Some of these may be embedded in the art experience; and some may be unique to the viewer and the moment. For them art is not isolated from other subject areas, perhaps less so than other disciplines. They view artworks as expansive in content and in how they affect the mind of the viewer, enabling them to make connections to an enormously broad sphere of human experiences.

Social cues have been shown to influence transfer. Notable educational psychologist Lauren Resnick and colleague Sharon Nelson-Le Gall (1997) stress the necessity of a socially organised environment for cognitive activity and intelligent behaviour to occur. They demonstrated that cognitive learning skills were not retained or transferred if the social cues were not perceived in the new situation. Efland (2002) suggests that works of art by nature, reflecting the social environment, have the potential to connect domains of knowledge that would otherwise be separate. Through this they provide a way to integrate knowledge in the curriculum. Integration of learning is related to transfer. Efland states that "if the aim of education is to fully activate learners then ways need to be found to

integrate knowledge from many subjects to achieve a fuller understanding than would be provided by content presented in isolation" (p.103). Eisner describes one contribution of arts education as "acquiring a feel for what it means to transfer ideas, images and feelings into an art form" (Eisner, 1998, p. 37). This could be interpreted as describing the process of abstraction, the creation of visual arts requiring the abstraction of concrete ideas and their transfer into a new setting, a work of art.

While transfer is of great interest to gallery educators in New Zealand, the fact remains that their practice is largely separated from the ongoing learning of the students they work with. Although they may teach with the intention of providing transferrable learning, gallery educators generally have little knowledge of the learning which occurs after their students leave, and additionally, little control over their students' ongoing learning.

In this section we have discussed various aspects of personal response in the art gallery, such as aesthetics, emotion, disposition, and cognitive capacities. In the process it has become clear that social aspects are inextricably connected to the individual's experience at the gallery. The next section will consider social learning, culture and language in relation to learning in the gallery.

3. Social Response

While the specific practice of learning in school visits to art galleries occurs in a social setting, there are many that argue more broadly that all learning is social by nature.

Culture and Social Learning in Art Galleries

Terrassa et al. (2016) found that "engagements with original works of art that take place within the distinctive physical and social setting of art museums can constitute complex, multidimensional, context-sensitive experiences for students" (p.38). They found the setting in art gallery learning to be of particular significance, due largely to social and cultural factors relating to the venue and curation of exhibitions. This section will discuss ideas around this.

American educationalists John Falk and Lynn Dierking (2016) developed their Contextual Model of Learning in Museums. They suggest that museum visits involve interaction within three overlapping contexts, which always interact and connect with each other. These must be considered together, because in Falk and Dierking's view the whole is greater than the sum of the parts. These contexts are: the personal, the sociocultural, and the physical. In this model all museum visits, and the meaning brought to and taken away from them, occur at the intersection of the three, which are described as follows:

- Personal Context: The learner's unique background of prior experiences, interests, knowledge, motivations, beliefs, and values can be applied to the museum visit.

- Sociocultural Context: Each museum visit is embedded within both the macro-sociocultural context of museums as societal institutions, and micro-sociocultural interactions with others (such as class members, other visitors, and gallery staff).
- Physical Context: The museum, including its architecture, exhibitions, objects, and interpretive materials, provides a physical setting for visitors' engagement.

A fourth context is time since all museum experiences occur and change over time.

This multi-layered model of the influences on student learning in art galleries, which may be conscious or unconscious, demonstrates the interconnectedness of aspects of gallery visits, including the personal and the social. Thinking can be considered as social, and this will be addressed in the next section.

Social Cognition

Resnick and Nelson-Le Gall (1997) argue intelligence to be a social practice beyond traditional cognitive skills and knowledge forms, which includes a range of "social performances such as questioning, striving to master new problems and seeking help in problem solving" (p.145). They also put forward that individual beliefs about intelligence, particularly the influence of effort and ability, relate to the social practices of intelligence which are acquired through a process similar to socialisation. To them intelligence consists of 'habits of learning' which are socially influenced due to the rewards our culture gives particular patterns of learning. Additionally they state that cognitive activity and intelligent behaviour occur in a social organised environment.

Focussing specifically on visual art, Carolina Blatt-Gross (2010) argues the need for a broad understanding of the nature of cognition, stressing the value of 'social intelligence'. She states that the social and emotional aspects of artmaking are unavoidable cognitive attributes which have educational value. In her view, art's role in culture and cognition comes in communicating and bonding with others through experience. American art educationalist Kerry Freedman (2003) also has a socio-cultural conception of cognition in visual art. For her it occurs through interaction between individuals and groups. She considers creation and interpretation to be both cultural and individual responses. Her view is that knowing occurs in relation to social and environmental contexts, and it is the opinions of a range of individuals and groups in society which form our understanding and expression of art. Additionally, in her cites critical analysis as essential, because knowledge comes from a variety of sources: fragmented, often contradicting, multidisciplinary and intercultural. Freedman seeks to reinfuse art education with the field of art's broad diversity of meaning, emphasising its role in the formation of cultural identity. Such social perspectives of cognition are very relevant to learning in art galleries since much learning occurs in groups and additionally the context is a public setting.

Culture

More broadly, UNESCO (2006) suggests that art education has an important role in connecting meaningfully with the lives of children and their social and cultural environment. Through this they consider improved learning can be brought about, particularly through its ability to bridge formal and informal learning. This is in line with Project Zero's suggestion that arts education can facilitate students' engagement with community civic and social issues (Wilson, 2010).

Eisner (2002a) considers that art education programmes should help students understand the role art plays in culture. He (1998) suggests it enables understanding of the connection between content and form that arts take, and the culture and time period in which it was made. Efland (2002) describes artworks themselves as social conventions, stating that one of the ways meaning comes from an artwork is through its social context and that the verbal mediation of teaching can add an additional social layer. The influence of culture is an important consideration in terms of gallery pedagogy. One significant contributor to the academic field of museum education was Eileen Hooper-Greenhill.

At the beginning of the new millennium, Hooper-Greenhill (2000b) defined the 'Post-Museum' as a new entity, which had moved past what she considered was the Modernist philosophy of the established museum. The post-museum focusses less on collecting objects, concentrating rather on culture. Moving beyond a transmission model of learning, it instead uses exhibitions as a tool for discourse, which enable the expression of multiple viewpoints. The post-museum overtly expresses its agendas, strategies, and decision-making processes which it continually re-evaluates in terms of the politics of representation. Marstine (2007) describes the post-museum as actively power-sharing with its contributing communities. It recognises visitors as active participants, developing relationships with them. Through this the post-museum can appropriately engage the diverse groups of its community in its discourse. One of its roles is as a site to approach social inequalities and promote social understanding. In summary, the post-museum will "negotiate responsiveness, encourage mutually nurturing partnerships and celebrate diversity" (Hooper-Greenhill, 2000b, p.153). Students visiting the art gallery as part of school groups, and the adults that attend with these classes might not be regular attendees, and thus school programmes provide the opportunity for the gallery to develop new visitors by showing them that it is a worthwhile place to visit on their terms. Welcoming visitors who come as part of school groups can have a particular role in opening the art gallery to its community, in line with the concept of the post-museum.

Hubard (2011) and Hooper-Greenhill (2000a) both stress the role of interpretation in museum learning. For them it should occur in a complex, ever-changing network which reflects the flexible and ambiguous nature of art itself. Hubard describes interpretive dialogue as a loose, interconnected sequence of actions, where each insight or discovery warrants deep consideration. She explains that in this style of learning, while the goal is met at every step of the way, the goal is never fully attained.

Hooper-Greenhill (2000a) focusses on the role of culture in interpretation, explaining that interpretive communities demonstrate that culture is the production and exchange of meaning. She stresses that it is a social process where personal interpretations are forged through social and cultural environments, such as local communities. Additionally she views the ability to interpret as an aspect of being human; that interpretation is continuous throughout our lives as we are born into an interpretive context. This is in clear contrast to the views of Sontag expressed earlier in the chapter.

In line with the views expressed many of my research participants, Hubard believes that in the current educational climate where art is in decline and standardized tests are the norm, it is critical to advocate for the value of interactions with art, strongly and compellingly expressing their particular educational benefits. In her view interpretive inquiry provides a complex, sophisticated way of considering the world. The participants in my PhD project work to bridge the gap between the complex world of art and the demands of the wider education system. For this reason, the consideration of the specific benefits of art gallery education such as these, are very pertinent.

Addison (2010a) takes the view that education is always social and political, due to its role in conditioning students with regard to their later engagement with society's institution. He advocates critical pedagogy as a "recent, emancipatory project developing from within the practice of mass education but rooted in democratic philosophy and theories of progressive education" (p.114). For him contemporary art galleries demonstrate the focus of contemporary art on dialogic practices enabling broad ongoing discourse. He suggests that they vary from schools being more removed from what he describes as "institutions of government and its instrumental communication zones" (p.125). His view is that schools' bureaucracy places significant limits on the agency of individuals by "regimes of surveillance and accountability" (p.125). He believes that contemporary art galleries are free from this and can facilitate the questioning of social norms and structures, providing symbolic spaces for difference and divergence. Addison is describing a particular type of museum: the contemporary art gallery. Their nature and the artwork they display might vary significantly from other art galleries, and as such the type of art education programmes they offer might vary also. In this study I have used a range of different art educators in a variety of venues to demonstrate this variation. The description of the case studies (Chapter Four) was written to give a clear picture of the practice of each of the six New Zealand based gallery educators involved.

Habitus

In contrast to Addison's view of galleries and agency, is that of French theorist Pierre Bourdieu. The ability to learn in art galleries is contingent on access and Bourdieu's (1972) concept of habitus considers how our background influences our engagement with different aspects of society, including art galleries. He defines the term habitus as a "socially constituted system of cognitive and motivating structures" (p. 76). Habitus is described by Zolberg (1994) as "a sort of total cultural baggage, varying from stratum to stratum, which is socially valued or devalued by comparison to inhabitants of others"

(p.56). To Bourdieu, museums exist as ideological institutions which are symbolic of wider societal social divisions.

Bourdieu describes habitus as providing a 'feel for the game', making one inclined to behave in certain ways in specific situations, due to a set of dispositions which develop through life-long socialisation. This socialisation depends on one's particular 'capital', such as prestige or financial resources. Bourdieu considers that habitus extends to our personal taste for cultural objects such as artworks. In his 1984 work *Distinction*, he links tastes in art to social class, arguing that aesthetic sensibilities are a result of habitus. In a discussion of learning in the social, public context which is the art gallery, consideration of societal structures which may operate to enhance or impede engagement is very relevant.

Bourdieu's theories provided impetus for the changes in museum philosophies reflected in Hooper-Greenhill's 'post-museum'. The current emphasis on museums as democratic platforms for cultural learning is at odds with his theories. However there is an interesting tension between the idealistic view of the gallery as an open forum, and Bourdieu's idea of encultured socialisation. Bourdieu has been very influential in the fields of museum and cultural studies, and as we have seen in Chapter One, New Zealand researchers Mason and McCarthy (2006) and Terreni (2013) both used his theories to consider access of young people to galleries.

Communities of Practice

One form of social learning is through communities of practice. This concept aligns well with school visits to art galleries. Communities of practice have been defined by Wenger, McDermott and Snyder (2002) as "people who share a concern, set of problems, or passion about a topic, who deepen their knowledge and experience in this area by interacting in an ongoing basis" (p4). They describe how in the process of accumulating knowledge, members of communities of practice develop informal bonds in the mutual significance they discover through learning together. Although Wenger, McDermott and Snyder describe communities of practice as developing over time, I believe that school art gallery visits can be considered temporary communities of practice, as learning occurs in a group which form bonds through the shared experience of visiting the gallery, interacting with exhibitions and learning. Secondly, the groups which visit have a prior and ongoing relationship as members of the same school class, and school community. Even in the short period that groups are together for gallery visits they can develop the shared knowledge, practices and approaches, which may be continued back at school.

Wenger, McDermott and Snyder put forward "that although our experience of knowing is individual, knowledge is not" (p.10). They believe that acknowledging that knowledge is communal has particular importance considering the rapid rate of change of knowledge in our current era, meaning comprehensive understandings are impossible. Multiple perspectives can complement and develop

our own expertise. Individual identities have importance in communities of practice in providing a range of viewpoints which keep the community vital, effective and productive.

In this model knowledge is dynamic. It resides in the skills, understanding and relationships of its members, as well as in the tools, documents and processes that are the embodiment of this knowledge. Community of practice, as defined by Wenger, McDermott and Snyder, are made up of three essential aspects: a domain of knowledge; a community of people engaged in the domain; and a shared practice they develop to engage effectively in this domain. These elements work together making "a social structure that can assume responsibility for developing and sharing knowledge" (p.29).

In an example related to gallery education, the British 'Inspiring Learning in Art Galleries' (2006) reported on research projects from three regions: London, the South East and the North East, which were held from 2004–06. They found that communities of critical enquiry benefit from the contribution of different skills and experience. They recommend developing communities of practice where participants work collaboratively alongside knowledgeable and supporting adults, to build effective practice. It would be pertinent to consider in this thesis how learning styles develop within communities of practice.

The community of practice approach aligns very well with principles of meaning-making in galleries as discussed, such as those of Hubard and Hooper-Greenhill, who describe learning developing as a web. It also aligns with the principle of cognitive flexibly due to the fluidity of meaning-making in such a social context as discussed by Falk and Dierking (2016).

Language

Language is the main means though which social learning takes place. There is much pedagogical discourse on the dialogue and questioning in front of artworks in an art museum learning setting, however, language in the gallery is much more than structured teacher-imposed discussions and questioning. Language can be used in a free creative way allowing students to express their ideas without the constraints of teachers' set outcomes. Addison (2010a) describes galleries as rich educational resources in that "the past, the canon, and the present, doubt and new formulations" (p.113) meet regularly. His view is that galleries are unique as sites where students can engage in good quality meaning-making through discussion and negotiation.

As discussed above there is debate on whether thinking and thus engaging with art requires language. The sensory and aesthetic response can be considered to come before the conscious thinking which requires language. Eisner (2002a; 2008) considers that language and quantification are not the only ways for humans to develop understandings and represent them, stating that the limits of language are not the limits of cognition, since we know more that we can express verbally. Additionally he puts forward that art can teach the ability to transform such qualities of experience into speech and text.

Norwegian educationalist Palmyre Pierroux (2003) explored language concepts in art museum education. Comparing sociocultural and contemporary art theory, she found them compatible in the following ways: both sociocultural and contemporary art theory consider language and interpretation as open concepts which develop through use in social contexts; artworks and their meanings are seen as culturally and historically specific, and therefore dynamic and subject to change; and finally, they both view discourse as essential to meaning-making. She gives museum educators the political challenge to work to reconcile socio-cultural meaning-making with what she considers the current instrumental focus on measurability. She describes socio-cultural theory as asking educators to consider learning in a broader sense, bringing new and different dimensions into learning.

On a more personal level, Ritchhart (2007) considers language to be a crucial mediator of our experiences, believing that museums give students the opportunity to develop their language through discussing their perceptions. He states that vocabulary is important as it allows students to bring form to concepts by associating them with words. While in a gallery visit students can see abstract art and internalise its qualities, Ritchhart considers that they need a "language to both guide and talk about their thinking: interpretation, analysis, comparison, theory, conjecture, wondering, and so on" (p.148) to give them control. He holds that each gallery visit provides the opportunity for specific language development due to it particularities. More complex understandings can be developed if students have the specific vocabulary to talk about their ideas, and thus develop their learning in a social context. Language is a strong theme that emerged from this PhD research.

Hubard (2010) has analysed group discussions relating to artworks in gallery education, identifying two types: predetermined and interpretive (Table Five). She associates each with a different educational approach. Predetermined dialogue aligning with objectivism and interpretive with constructivism and critical pedagogy. Interpretive dialogue can be split into two types: thematic and open. Because interpretive dialogue aligns with constructivism and critical pedagogy, students do not learn pre-determined ideas, but rather create their own meanings in response to an artwork. In this approach the meaning of an artwork evolves continuously as the interaction progresses allowing plural, complex and ambiguous meanings to be created through the many associations a viewer might have.

Table 5: Olga Hubard's Modes of Dialogue about Works of Art

Modes of Dialogue		**Alignment With**
Predetermined		Objectivism
Interpretive	A) Thematic	Constructivism
	B) Open	

Hubard states “The richest experiences with art take place when artworks are addressed as complex and multi-layered” (p.43). She believes that open dialogue enables viewers to include the diverse backgrounds and experience, to find their own significance from a particular work. In open dialogue, teachers enable inquiry to emerge freely from the viewers’ varied responses, through a range of means. In releasing control of themes and content, teachers need to instead use sophisticated and subtle forms of facilitation. Active listening is critical to this, being open to every insight, to recognise and pursue avenues of inquiry as they arise. In this way they support students developing depth of understanding in their inquiry. Hubard believes, “The rewards of facilitating open inquiry are great, as the teacher shares in the excitement of discovering and constructing new meanings alongside students” (p.44).

In line with the concept of open dialogue Ritchhart puts forward that museum educators should encourage other student conversations in addition to formal discussions around artworks. He describes how greater detail, connections, and explanations can emerge in the group talk of visitors as a result of their experience in the museum. He emphasises the value of attending to the development of student conversations, to enhance educators understanding and appreciation of students’ learning. In line with this Tasmanian gallery director Jane Deeth (2012) also cites the importance of gallery educators being able to understand the particular modes and significance of communication of their students. This links with the concept of student-centred learning, which allows the interests and backgrounds of learners to influence the process thus increasing their motivation, as the experience is more personally meaningful. Agency and student-centredness are particular themes which have emerged strongly from my research data.

Summary

In summary, the literature here provides a basis to explore learning in school visits to art galleries in New Zealand. It does this by initially discussing the rationale for such experiences, as put forward by Eisner and others. It goes on to explore literature on three significant aspects of gallery learning: sensory engagement; personal response including aesthetic, emotional and cognitive engagements; and social response, which analyses views of social learning and the role of language in art gallery education. The next chapter, Chapter Four outlines my PhD project in detail. It commences by describing my 2016 national survey of New Zealand art gallery educators, before presenting six in-depth case studies. The chapter is concluded with a section describing two focus groups of art gallery educators, which discussed the findings of the research. The literature discussed in this current chapter provided a useful framework for understanding the different teaching and learning ideas expressed by my research participants, described in Chapter Four.

Chapter Four: The Research Material

The following sections of this chapter are concerned with the three data gathering phases of my PhD research. The first section describes and analyses a survey of gallery educators in New Zealand which took place in 2016. This is followed by a second section which describes six in-depth case studies of gallery educators, and culminates in nine recurring themes of art gallery education which emerged from these. The final section reports the findings of two focus groups which took place after the case studies, and focussed on their findings and implications, as well as a identifying a forward vision.

1. A Survey of Art Gallery Educators in New Zealand 2016[5]

Introduction

Art gallery education for schools is a distinctive community of practice within art education. It interconnects with classroom education, art education, informal learning and museum studies. In New Zealand it is a small field which has had little research. For this reason, prior to the in-depth focus of my case-studies, I decided to conduct a survey to gain an overview of my research population. This section describes the results and implications of this, which took place from August to October 2016, and obtained the views of 37 out of 41 potential respondents.

The survey covered New Zealand art gallery educators' professional attitudes and practices relating to their primary and intermediate school education programmes. The research questions for this phase were: 'What are New Zealand art gallery educators' views on the purpose of their gallery education programmes for schools?' and from their perspective, 'What are the educational practices of art gallery educators in New Zealand?' In the process questions around influence of, and the relationship between the natures of programmes, national funding and regionalism emerged.

Overall Purpose

The overall purpose of this aspect of my PhD research was to better understand gallery educators' views on how the teaching and learning of New Entrant to Year 8 school students occurred in New Zealand art galleries at the time of the survey. It contextualised this by developing a picture of the professionals who deliver these programmes. The survey gives an overview of art gallery educators' attitudes and practices, to better understand the range of their diversity, and thus to see how this local practice reflected international trends and conceptions around art education. Due to my interest in communities of practice and social learning, the eyes of the participating educators provide the lens

[5] The survey questions can be found in Table 3.

through which to view the content and approaches of education programmes being offered across New Zealand in art galleries.

Results[6]

About the Education Programmes

Attitudinal Questions [7]

The survey's attitudinal questions covered aspirational pedagogy, the quality delivery of art gallery education, and the kinds of programmes which were well received by users. Strong themes emerged indicating the educators' beliefs and practices in engaging, hands-on, student-centred programmes which relate to school programmes and the national curriculum. Active learning, using hands-on approaches and discussion were emphasised in a culturally rich context. Gallery educators stressed learning through culture, in particular Māori and Pasifika and the importance of catering for age or developmental level in their programmes. The development of thinking also featured. Language was emphasised as a major way to make meaning in galleries as was the value of the specific abilities of the gallery educator.

The Most Common Elements of Art Gallery Lessons for Schools

The respondents briefly listed the types of activities they usually include in their gallery programmes for New Entrant to Year 8 school students. The top response was generalised hands-on, practical art activities. The principle of using the ideas, processes or materials of the exhibited artworks as a starting point for the students' hands-on artwork was a commonly held notion. The few respondents who left out hands-on elements from their programmes were not vocational art gallery educators, generally having a broader job description; and provided education services to a low number of students annually at their institution.

'Hands-on' was important to every vocational art gallery teacher in the project (not just LEOTC funded ones who have a hands-on provision overtly in their contracts). Interestingly, respondents cited this as a component of their lessons significantly more often than viewing art.

After hands-on, the most mentioned component was looking at art, although only about three quarters of respondents mentioned this. It is actually surprising that ten respondents of the 37 did not list viewing artworks as part of a regular art gallery school programme. The third most frequently cited

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[6] Further details of the results from the survey questions relating to demographics can be found in the appendix at the end of this document.

[7] Note: These are qualitative responses which cannot be analysed numerically. Respondents have interpreted the questions and answered in their own words. The open-ended questions were designed to give the respondents the opportunity to answer freely giving results which show the range of their varied viewpoints. This data is used to paint a picture of the respondents' beliefs. However like an artwork, some aspects may be left out simply because its artist did not turn their attention to them. Just because something did not occur to respondents to discuss, does not mean it does not exist. Caution must be used in making assumptions.

aspect of lessons was language and dialogic dimensions. Activities involving movement and those involving developing ideas were often included in responses, while worksheets were scarcely mentioned.

Respondents' Perception of what Schools Value in their Art Gallery Educational Programmes
Most of the programmes which were reported as having the highest attendance by schools were described by respondents as being hands-on. A significant number of these had a three-dimensional component. Respondents initially described the exhibitions and what the students did. However when asked what they thought led to the high attendance, they did not often mention this. The most commonly perceived rationale was relevance to school programmes, curriculum and students. This was followed by logistical considerations. Additionally community relevance, and programmes with Māori, Pasifika or ecological content were also cited.

The Particular Value of Art Gallery Education for School Students
When asked the particular value of art gallery education for the New Entrant to Year 8 students who attend as part of a class visit, respondents' most frequent response was that it was due to the authenticity of the learning, most especially the engagement with genuine artworks, but also the fact that the learning occurred in an art gallery. The second most common response was the 'added value' that the gallery visit gives to in-school education. This can be broken down into: the enhancing of topic study; providing professional expertise; giving classroom teachers' professional development; providing equipment not available at school; and exposure to concepts not covered at school. Other recurrent responses considered to be strong positive aspects of art gallery education were: the development of thinking; student engagement; hands-on activities; and developing visual abilities. Aiding the development of language and literacy and the specific expertise of the gallery educators were mentioned less often, but still significant in their frequency of responses.

What Makes A Successful Art Gallery Lesson for Primary or Intermediate Students?
The most important criterion for a programme's success was considered to be its learner-centredness, with opportunity for personal ownership by students. Other common responses were hands-on activities, student engagement, and developing thinking. Also featured were providing safe, inclusive or relaxed programmes; relationship to school programmes and curriculum, either adding value or providing opportunities not offered in school; flexibility of learning including discovery learning, inquiry or individual adaptation; and the use of language in programmes.

Rationalising their best lesson in the last year, respondents cited the content, topic or exhibition on which the lesson was based, as the main reason for their success, followed closely by the hands-on aspect. After this came the engaging qualities of the lesson, then its links to school, prior learning or the curriculum. The progression of the lesson and problem-solving aspects also featured significantly.

How Art Gallery Educators Perceive the Value of Their Role and Practice

In line with Herne (2006) (as discussed in Chapter One), there was a recognition of the differing perspectives of classroom teachers and gallery educators. Respondents felt that schools value their programmes for primarily different reasons than they do, suggesting that art gallery educators may see themselves as proselytisers, promoting their programmes with a view to encourage their own perspectives of learning. This data could be interpreted as showing classroom teachers to be more inhibited by curriculum and logistical concerns, which need to come before the consideration of the integral value of the art gallery education session, an authentic, student-centred learning experience for students.

The respondents clearly indicated a hierarchy of values and processes in their practice; the overarching aspirations of their programmes are expressed differently from their specific day to day work. Ideally, their ambition for authenticity of learning, through engagement with genuine artworks in the art gallery, occurs through learner-centred programmes largely comprising of hands-on engagements, including practical art activities, viewing art, and language interactions. The hands-on aspect of programmes was an integral part programmes, whether or not they were LEOTC funded, despite being in an art gallery (which traditionally would be a hands-off environment) and interestingly featured more than viewing. The case study section which follows will give further consideration to why art gallery educators think that hands-on aspects are so critical to successful programmes.

Also of interest was that language emerged as an important component of gallery lessons in the attitudinal questions, but was mentioned less in relation to coverage of learning areas. Additionally respondents in dedicated art galleries, as opposed to those in cultural complexes, cited more coverage of English indicating a connection perceived between the link between Visual Art and English. The case studies which follow consider the reasons for this association. As well as this they examine the natures of and relationship between the key elements of hands-on, language, viewing and enculturation in art gallery learning, which have been demonstrated in the survey.

Considering the significant difference in the citing of language between the curriculum and the attitudinal questions we might ask, to what degree art gallery educators see their practice in terms of curriculum subjects? In the question on curriculum areas (see the appendix), Music, Drama and English all featured much less than in the attitudinal questions. Why is this? Following on from this one might ask how much professional development gallery teachers receive about the curriculum. Given their impression of what the user-teachers value, this would seem to be of vital importance.

Summary of Attitudinal Questions

To summarise, the main components of art gallery lessons for schools in New Zealand were principally, in descending order, hands-on practical art activities, looking at art, and language or

talking. Respondents clearly indicated that they thought that the most important component of a successful art gallery lesson for schools was that it was learner-centred with the opportunity for personal ownership of the learning by students. The particular value of art gallery education for school students was seen to be the authenticity of the learning, especially the engagement with genuine artworks, but also the fact that the learning occurred in an art gallery. However when asked what made their best lesson in the last year they cited more often the content, topic or exhibition on which the lesson was based. Contrasting with this was respondents' perception of what schools value most in their art gallery educational programmes, namely relevance to school programmes, curriculum and students.

Coverage of Learning Areas

Looking at the frequency of coverage of curriculum learning areas showed, not surprisingly, that Visual Art was always covered by almost all respondents. The subjects of Social Studies, Māori and English followed in frequency, with Science, Technology and Mathematics next. Interestingly other arts subjects (Drama, Dance and Music) were seldom covered. *The New Zealand Curriculum* (2007) combines these and Visual Art into one learning area, 'The Arts', but respondents did not appear to make close connections between these in their programmes. Relating to this are their perceptions of the nature of learning areas, curriculum integration and learning transfer. As discussed in Chapter Three, near transfer (transfer between subjects with similar structure) occurs more easily than far transfer. Do respondents see cultural subjects or language and Visual Arts as 'nearer' than The Arts? Or does the respondents' confidence and ability teaching The Arts subjects feature? These questions are addressed in the case studies which follow.

Overall Visual Art was covered to some extent by all respondents, while Māori, English and Social Studies were covered to some extent by almost everyone. All other areas, in particular Dance and Music, had respondents who never covered them.

Variation showed between respondents' cited rate of curriculum coverage and the description of their programmes, e.g. Music, Drama and English all featured much less as a 'curriculum area covered' than as an activity described. This begs the question, do art gallery educators not see their practice in terms of curriculum subjects? And how much professional development in *The New Zealand Curriculum* (2007) do gallery teachers receive? Given the importance of the curriculum to the programme-user teachers, this would seem vital. Again the case studies allow for further consideration of these issues.

Art Educators in Cultural Complexes versus Art Galleries

One differentiation was whether respondents worked in cultural complexes (combined cultural venues which include an art gallery) or dedicated art galleries. Those from cultural complexes made up approximately just over a quarter of respondents. All of these institutions were in regional cities.

These respondents differed from those who worked in dedicated art galleries in a number of ways. They all were trained teachers, but only a quarter had specific art qualifications. Additionally, all but one were classroom teachers prior to their current position (whereas only about two-thirds of the educators from dedicated art galleries had prior teaching experience). Their art education programmes were quite different too: in all cultural complexes Māori was covered at least regularly in Visual Art programmes, while in dedicated art galleries Visual Art was the only subject covered this frequently. Māori and Social Studies were covered considerably more often in cultural complexes than dedicated art galleries, whilst English was significantly more frequent in dedicated art galleries than in cultural complexes. Additionally those in cultural complexes all cited more coverage of Technology, Mathematics and Science in their art programmes than dedicated art galleries.

Respondents working in dedicated art galleries were split evenly between main and regional cities. They showed more varied prior experience but still had significant rates of prior teaching although not necessarily in a classroom. Almost all had tertiary art qualifications but had fewer teaching qualifications than those in cultural complexes (approximately two-thirds had a qualification in teaching).

Learning Experiences Outside the Classroom

Approximately two-thirds of respondents were funded by LEOTC. This demonstrated a huge influence on programmes. For instance almost all those with LEOTC funding had teacher training, but the non-LEOTC group was much less, at around half and also used non-educators, such as centre managers and public programmes officers, to provide school programmes. As well as this, three quarters of non-LEOTC educators had five years or less experience and almost all were small programmes. Of the smallest programmes surveyed, teaching 0-1999 students per year, seven out of eight institutions were non-LEOTC. It follows that almost all non-LEOTC institutions had one educator whereas over half LEOTC-funded institutions surveyed had more than one educator, enabling some sort of professional education team within their institution.

Whilst the vast majority of vocational art gallery educators work in a LEOTC-funded position, not having this funding can be seen as an opportunity or a limitation. Without it programmes have potential flexibility, due to not having its contractual boundaries (although other restrictions imposed by funding and management may exist). This study found non-LEOTC programmes as either using rather unimaginative pedagogical approaches, due possibly due to less quality control (LEOTC has a well-established monitoring process of its contractors), or having an innovative, independent style reflecting their institution's special character, such as a yearlong internship with the aim of audience development across demographics, in particular Pasifika. This respondent described a creative approach to programme development, mirroring an artistic process.

About the Art Gallery Educators

Respondents' Job Description

Although respondents answered the survey as art gallery educators, they had a broad range of job titles. Five of the thirty five respondents did not have specific education roles in their gallery. Over half did not have art mentioned in their stated job titles. (The survey was sent to the broadest possible range of people who could be identified as art gallery educators for schools). In other words a number of those practising art gallery education in New Zealand do so as an add-on to their primary role in their institution.

When asked about professional responsibilities almost all mentioned teaching. Largely, if specified, this was teaching of school groups, but after-school art tutoring, and all age teaching including pre-school sessions also featured. The planning and development of their educational programmes, and the management of education services and LEOTC, were very commonly cited, by approximately two-thirds of respondents. Also mentioned, but with less frequency, were marketing, other gallery duties not directly relating to education, preparation for delivery of educational programmes, coordination, community development and working on public programmes. Creating resources to support learning, reporting, professional development, and website and other IT matters were only occasionally mentioned. Professional development was only mentioned by three respondents, suggesting that it is not seen as a priority.

Duration of Service

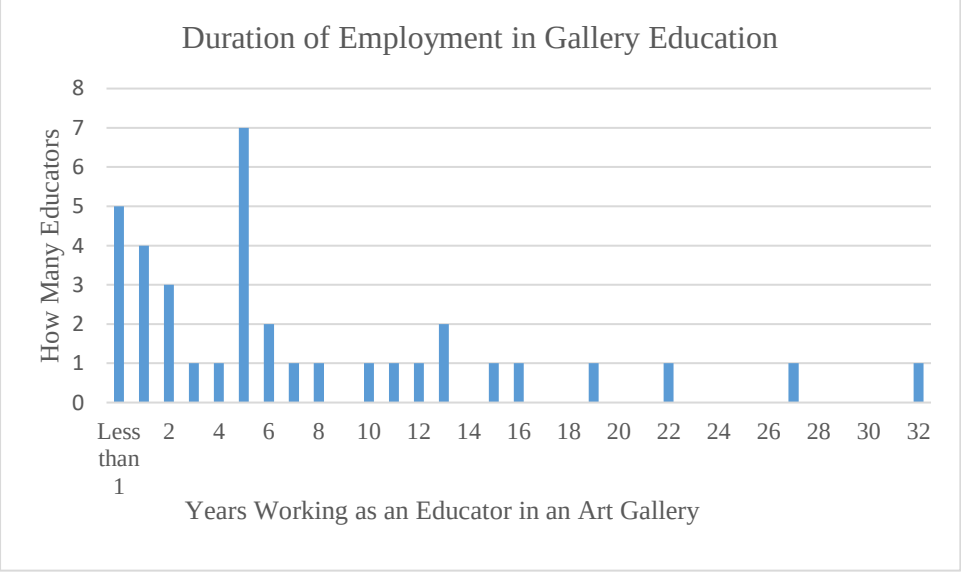

Figure 4: New Zealand art gallery educators' length of service

Over three quarters of art gallery educators had been working for fewer than ten years in the field, and in fact, over half for five years or less. This seems to demonstrate that the profession does not hold onto its members. It would be interesting to pursue further research to find out what employment they

go on to, and why they do not stay in the profession of gallery education. This lack of retention of art gallery educators was also noted over thirty years earlier, in Dobbs and Eisner's (1987) study into art gallery education in the United States, *The Uncertain Profession*, discussed above; and despite the time gap between these two studies clear parallels can be drawn.

Art Gallery Educator's Qualifications and Background

Most respondents had at least a Bachelor's degree, with only approximately a fifth having Master's degrees. These were either in fine arts or museum studies. Notably, only a little over a third of respondents had both teaching and art credentials. Qualifications were spread between the disciplines of education, arts/social sciences and fine arts. The influence of fine arts versus teaching qualifications, and additionally the level of qualifications, on attitudes and practice of gallery educators, could provide fruitful consideration for further research. Themes relating to this emerge in the upcoming case studies.

Approximately a quarter of respondents overall had no prior teaching experience of any sort before becoming an art gallery educator. About half of respondents had experience as a primary or secondary school teacher before entering the profession. As cited above, there were clear variation between the qualifications and experience of those in cultural complexes, and those in dedicated art galleries. Further research could consider how a teaching background influences programme development and attitudes.

Discussion

This aspect of my research operated as a threshold study, aiming to gain a general impression of the field prior to the research proper which involved close focussing on gallery educators' views around student thinking in the art gallery. Because the overall research project was concerned with art gallery educators' perspectives, their identity and background was of significance. Surveying this community allowed an overview of a group which hitherto had had little examination.

Qualifications, Training and Prior Experience of Respondents

While the research literature suggests that, in the past, art history qualifications were considered essential to the training of art gallery educators, these were not common in New Zealand at the time of the survey. Most of the educators in dedicated art galleries had some sort of art training, but these were more often of a practical nature. In the cultural complexes by contrast, only a third of respondents had specific art qualifications. Training in education was fairly consistent in respondents, with all those in cultural complexes having had teacher education, and two-thirds of those in dedicated art galleries. This suggests a change over time with the emergence of art gallery educators with an increased interest in, and knowledge of, pedagogy. Two possible influences on this change are likely to be LEOTC funding, which links gallery education to school learning, and *The New Zealand*

Curriculum (2007) itself, which promotes a particular approach to pedagogy, that Bell (2010b) has noted, is in line with learning in art.

Although in the United States, since Dobbs and Eisner's (1987) *The Uncertain Profession* there has been significant development in the specific vocational training opportunities for art gallery educators, in New Zealand these were the exception to the rule. Most respondents had at least a Bachelor's degree, but not necessarily in the area of art. The short duration of most respondents' employment suggests difficulty with the professional nature of the field, which may reflect this level of non-specialisation. Compared to the overseas literature reviewed, New Zealand art gallery education in 2016 seems to have fewer academic aspirations and a less developed professional structure. The literature did not cover prior work experience, but, considering the climate at the time of my research, with the emphatic push for 'hands-on' programmes, perhaps classroom or other practical experience could be considered a suitable precursor to art gallery teaching. About two-thirds had teaching experience prior to taking up the job of gallery education. It is of note that this survey focussed on art gallery teachers of programmes for primary- and intermediate-aged students. Consistent anecdotal evidence suggests that secondary students attend art galleries in much lower numbers than primary ones. In New Zealand, classroom teachers who work with younger students are largely generalists, who generally have their training in child development and learning theory rather than the in-depth study of specific curriculum subjects. Primary or intermediate level classes visiting art galleries are likely to appreciate a gallery educator's knowledge of pedagogic approaches such as inquiry learning, co-created learning, and constructivism, but these classes and their regular classroom teachers also might consider they would benefit from the art gallery educator's knowledge of the specific specialised content of the visit. In this case specialist subject training would be of particular benefit to gallery educators. In the Modernist era, the pedagogic approaches to the teaching of subject content required specific specialisations as intrinsic to teaching roles. The survey results reflect the constructivist era of education which involves the facilitation of learning, where knowledge of pedagogy and communication skills have gained prominence. The respondents in this survey demonstrated this in their current practice of gallery education in New Zealand.

Thirty years ago 'The Uncertain Profession' and its contemporaries called for the provision of training in the skills needed to provide the gallery education programmes envisioned in their era. McCarthy and Cobley (2009) put forward tertiary museum studies programmes as a pathway for preparing museum employees, but caution that this does not guarantee sufficient preparation for active work in the sector. As well as the need for both specialist knowledge in the established canon of their field and practical museum experience, they stress the need for transferable skills enabling flexibility in their roles within the museum. Although museum studies training was rare amongst the population surveyed, this need for knowledge of the field of art, practical experience and transferrable skills, such as pedagogy, clearly applies to art gallery educators.

There is no specific professional pathway for art gallery educators in New Zealand. Many overseas galleries and art museums exist on a much larger scale than in New Zealand, where Auckland Art Gallery and Museum of New Zealand Te Papa Tongarewa the only venues of sufficient scale to be able to offer education services constituting a significant team, and thus enabling a vocational hierarchy. This may indicate why New Zealand does not retain its art gallery educators in the profession over time. This survey did not cover remuneration, but it would be interesting to consider whether the potential pay scale influences those who apply and end up in these positions. There is no obligation for art galleries to match the remuneration of classroom teachers. While the qualifications and conditions of the art gallery educators is not a focus of this research, the data clearly suggests further research would be of interest.

Teaching, management of education services, planning, development, and preparation were the main aspects of the roles of the educators surveyed. Whilst other roles such as running community programmes were mentioned, particularly for the respondents were not art gallery educators as the main part of their jobs, these were the exception.

Positioning the Programmes

The setting, New Zealand, is intrinsic to this research project, as a population study designed to represent the national scope of attitudes of art gallery educators.

Regional Cities and Small Institutions

McCarthy and Cobley found that the New Zealand museum sector varies from the United Kingdom and the United States, being a small sector overall with only a few large institutions. They describe New Zealand museums as, “diverse, informal, flexible and porous organisations” (p.406).

New Zealand has a prevalence of small regional cities and by far most of the respondents (about two-thirds) were from these. The type of programmes that run in these smaller institutions is likely to be significantly different to those seen in larger institutions such as the ones included in Abasa’s (2014) study. The international research projects cited, such as Dobbs and Eisner’s, are generally American and come from a very large scale sector in comparison. The fact that many of the galleries in the current study were from regional cities and consequently small, give rise to a number of questions such as:

- Are there more repeat gallery visits by classes in smaller cities because lower population provides fewer potential students? If so, how does this effect student learning?
- Do regional galleries provide more locally themed, community engaged programmes, giving more opportunities for students to see themselves and their community represented?
- Are students’ relationship with gallery and educators more personal in the regions?

- Are local regional learning communities in the field more interconnected due to lower overall population? Does this enable a more developed community of learning?
- What are the professional opportunities for gallery educators in regional cities? How does this affect student learning?

Further investigation is indicated to examine how these factors influence student learning. The case studies which follow provide further exploration of these ideas.

Cultural Complexes

In New Zealand, given our low population and proliferation of small cities, it is common for cultural institutions to combine to form cultural complexes. This study included art gallery educators who work in these, since New Zealand has a significant number of their art gallery educators working in such settings. Almost a third of respondents worked in a cultural complex. The inclusion of art educators who work in such an institution and who may teach a broader range of learning areas than in an exclusive art gallery, enables consideration of the particular nature of learning in art galleries, compared to a generalised wider informal learning pedagogy. Most of the literature reviewed here considers learning in dedicated art galleries. There were limited art gallery education focussed studies which included cultural complexes explicitly. Additionally, research into the general field of museum education was not the focus of this literature review. While there is obviously research which includes art gallery education as an undistinguished part of museum education, this excludes the particular nature of learning in art galleries, and generalises the experience. The question emerges whether this generalisation is part of the pedagogical rationale of education teams in cultural complexes, perhaps part of an 'informal learning pedagogy,' particularly given that the training and experience of respondents working in cultural complexes indicates an emphasis on pedagogy and a lack of focus on specific visual art training.

There were interesting differences between the curriculum delivery of art education programmes in dedicated art galleries, and those in cultural complexes, with the indication that dedicated art galleries have more focus on English. Māori and Social Studies had considerably more focus in cultural complexes than in dedicated art galleries, as did Technology, Maths and Science (although at a lower rate). The demonstrated increased coverage of the curriculum areas of Māori and Social Studies seems to indicate a focus on the contextualisation of art in cultural complexes, which in fact aligns philosophically with *The New Zealand Curriculum* (2007). This, alongside the higher coverage of Technology, Mathematics and Science, suggests subject integration to a greater extent than in dedicated art galleries. The upcoming case studies allow for further consideration of the range of gallery educators' views on learning, and the various pedagogies used in cultural complexes compared to those in dedicated art galleries.

The Influence of Programme Funding and the New Zealand Curriculum

LEOTC was set up by the New Zealand Government to support curriculum delivery and classroom programmes, through out-of-the-classroom learning experiences. It has three major priorities of out-of-classroom experiences; hands-on activities; and curriculum-linked programmes (Deaker, 2006). The fact that, at the time of this research, it supported the majority of primary or intermediate level education programmes offered by New Zealand art gallery educators must have an impact on their nature. Whilst Abasa (2014) expressed caution around this influence, it is not necessarily cause for concern. Since two main participants in her case studies were experienced art gallery teachers who demonstrated what Abasa described as the 'Modernist approach' of their era, and did a large part of their gallery teaching before or outside LEOTC, it is understandable that they could express unease about it. However this view does not align with the majority of participants in the current study. Almost all New Zealand art gallery educators, at the time of the survey, had come into the profession under the climate of LEOTC, and thus were familiar with its requirements, perhaps accepting these, and the programme approaches which occur as a result, as the status quo.

Garcia (2012) suggests that through requiring an artwork to serve an agenda of the curriculum "we do the artwork, their maker, our visitors and our profession a disservice" (p.48). However school education in New Zealand art galleries must support the delivery of the national curriculum to justify visits. *The New Zealand Curriculum* (2007), and it follows, LEOTC, which was set up to support its delivery, support a constructivist learning approach. Bell (2010b) describes it as providing a clear philosophy for teaching and learning in visual art, stating that it, "favours co-constructive strategies consistent with those of arts engagement themselves" (p.31). He describes its underlying ethos of learning as a contextualised experience, social by nature and constructivist. *The New Zealand Curriculum* (2007) fosters learning pathways with communication as an intrinsic part of the process, and recognises New Zealand's particular cultural context. Additionally, it favours learning from personal experience and its key competencies foster learning dispositions aligned with arts learning and engagement. Art gallery educators delivering education services to schools, whether LEOTC funded or not, require a constructivist approach to align with this guiding document of New Zealand state schools. The results show respondents did support the curriculum's philosophy, through adopting a constructivist approach, reference to New Zealand's specific culture, especially Māori and Pasifika, and the facilitation of the learning dispositions of the key competencies such as thinking and communication. The responses indicated the belief and practice of engaging, hands-on, student-centred programmes which relate to school programmes and the national curriculum. They emphasized active learning, using hands-on approaches and discussion in a culturally rich context. Respondents focussed on learning through culture, in particular that of Māori and Pasifika and the importance of catering for age or developmental level in their gallery education programmes. The development of thinking also featured. Language was emphasised as a major way to make meaning in

galleries as was the value of the specific abilities of the gallery educator. These responses reflect the constructivist viewpoint of the national curriculum, making reference to the specific culture that makes New Zealand, and the facilitation of the learning dispositions of the key competencies, such as 'thinking and communication'.

Abasa describes 'critical pedagogy', as relating to critical thinking, social engagement, and participatory community education. In her view it is particularly related to the learning theories of constructivism. However in her study she found this approach elusive. As demonstrated, this approach aligns with the 2007 New Zealand Curriculum. Additionally, her suggestion of indigenous pedagogy situates learning in New Zealand, making it culturally significant, and further aligning it with the expressed ideals of the curriculum. The results of the current survey, as cited above, strongly reflect elements of her critical and indigenous pedagogies. As such, Abasa's model of an ideal public pedagogy for art gallery educators comprising signature, critical and indigenous pedagogies, appeared to be in practice at the time of this survey.

Bell's (2011) research of ten art educators in five New Zealand institutions: provincial and city based; LEOTC and non-LEOTC funded, explored art teaching in museums and art galleries. In contrast to Abasa, in his exploration into the educators' pedagogy and practice, Bell (2011) observed "contextualised and integrative learning pathways consistent with the knowledge strands and ethos of The New Zealand Curriculum" (Bell, 2011, p.68).

LEOTC reflects current pedagogies promoted by the Ministry of Education. Abasa expresses concern about its neo-liberal commodification of education services under LEOTC. However, putting the philosophical aspects of the equitable division of resourcing aside, it appears that its contestable and highly monitored nature ensures the particular quality the Government pays for. The issue is defining the nature of this quality. Bolstad (2015) was contracted by the Ministry of Education through the New Zealand Council for Educational Research (NZCER) to explore quality provision of LEOTC in the arts. She cautions against its oversimplification, since in such a diverse field there is no single preferred model. She stresses above all that programmes must be learner-centred, complex and multi-layered, featuring elements of constructivism such as scaffolding, situated learning, creative and critical thinking, emphasising values and celebrating culture, with supporting adults and teachers as facilitators. In other words Bolstad is proposing that quality provision of LEOTC in the arts occurs by means of a constructivist approach. In my survey the respondents' cited aspirational pedagogy aligned with this.

Language

At its basis, learning in art galleries is about culture. The understanding and expression of culture is social: it occurs between people. Art in galleries has been decided upon as a suitable expression of visual ideas to be on public display, and perhaps even as part of education programmes for school

students. In art gallery education programmes students use exhibitions, broadly, to develop understandings about what is means to be human in the world. As such artworks can be seen to be cultural tools which can be used to learn these things.

In 1971 Cameron asked whether museums needed to be "a forum, a place where battles are fought or a temple where the victors rest" (Cameron, 1971, p.21). This idea that museums and art galleries can be places of cultural sharing hinges on discourse, the communication of ideas. Prior research into school education programmes in art galleries in New Zealand, has featured language strongly. Abasa described the art gallery education programmes she observed as "a world of talk: words are windows through which to see and know visually" (Abasa, 2014, p.277). Bell (2011) too considered language as integral to the education programmes in his study. "Right at the heart of all of these experiences – and the life-long legacies they engender – are rich conversations about art" (Bell, 2011, p.68). He emphasises that the social interaction of language in gallery programmes enables individual students to add to group understandings and hence engage in cultural exchange.

In the survey language was emphasised by respondents as a major way to make meaning in galleries. It was also a constant component of their lessons. One of the particular values of art gallery education was seen as aiding the development of language and literacy, and the use of language was considered an important component of a successful gallery programme. Language interactions were considered one of the chief means of achieving the participants' principal goal which was: learner-centred, authentic learning, through the engagement with genuine artworks in an art gallery.

The main components of art gallery lessons for schools in New Zealand were considered to be, in descending order: hands-on practical art activities; looking at art; and language or talking. Looking into the relationship between these three elements and the development of cultural understandings in these programmes, might increase understanding of how learning is occurring in New Zealand art gallery education.

Despite respondents citing language as an important component of gallery lessons, the related curriculum area, English, did not feature as highly. This may suggest that language is considered more of an integral tool rather than a subject area. The survey did not ask specifically about *The New Zealand Curriculum* (2007)'s key competencies, which includes 'using language, symbols, and texts', but the curriculum recognises these important learning dispositions which exist, separate from specific subject areas.

Art gallery educators cited more coverage of the curriculum area of English than those in cultural complexes indicating their perception of a connection between the link between visual art and language. It would be interesting to find out more about the rationale of this; whether the gallery educators perceive a structural similarity between the two learning areas. As we have seen, the educators in art galleries are more likely to have specific training in visual arts, suggesting a more

developed understanding of its nature. The question arises whether this influences their association of art and language. Further exploration into art gallery educators' perspectives of the relationship between language and visual arts occurs in the upcoming case study section. Additionally the case studies continue the discussion on the natures of, and relationship between, the three key elements in art gallery learning of: hands-on, language, viewing and enculturation, which were cited by survey respondents, thus providing further depth of understanding of how learning is occurring in New Zealand art gallery education programmes.

In line with Cameron's suggestion of the museum as a forum, Dysthe et al. (2013) put forward the relevance of Bahkin et al.'s (1984) principle of multi-voicedness in art gallery learning (as discussed in the previous chapter). In other words they advocate collective meaning-making. Hooper-Greenhill describes the contemporary museum as "a fragmented, flexible, complex, tolerant and above all multi-vocal institution that embraces cultural, social and aesthetic diversity. Dynamic and reflexive responsiveness would establish an environment for provocative and dynamic learning" (Hooper-Greenhill, 2000b, p.152).

Learning Partnerships: Co-created learning

Learning partnerships featured strongly in the survey in a number of manifestations:

- School programmes in art galleries depend on effective partnerships between schools and the gallery educator.
- These programmes support *The New Zealand Curriculum* (2007) which promotes co-constructed learning. The social basis of constructivism and scaffolding of learning underlies *The New Zealand Curriculum* (2007).
- Talk and social interaction was cited as an important aspect of programmes.
- The prevalence of provincial galleries which might serve as cultural hubs for communities.

Also of relevance are the relationships between art gallery educators and their institutions, and with other members of their community of practice (art gallery educators).

The importance of socially constructed meaning in New Zealand art gallery education programmes has been noted in the literature (e.g. Bell, 2010a, 2010b, 2011; McNaughton, 2010). The nature and means of this would be a promising research direction to explore in further research. As discussed in the previous chapter, the uncertain, somewhat undefinable nature of art and consequently of art gallery education, was described by Efland (2002) as an 'ill-structured cognitive domain,' with "the combination of its breadth, complexity and irregularity of its content to make the prescription of its full range of uses impossible" (p.86). Art by nature has a complex structure and in line with Bolstad (2015), he warns against its simplification which might reduce the flexibility of the acquired

knowledge. Bolstad's suggestion of multiple models of excellence in art gallery education (discussed earlier in this chapter) is aligned with this.

As Dyske et al. (2013) explains, art gallery learning through dialogue is unrepeatable. "It is the product of a reciprocal relationship between speaker and listener. When students create new meaning by reacting to what others say, a network of other voices is also activated. What they have heard, read and seen before plays in when they respond, since each student's experiences are unique, the utterance becomes unrepeatable" (p.58). In line with this, my research project attempts to use these means, developing a network of shared understandings to form an impression of how learning occurs in New Zealand art galleries. Further to this is the possibility of research which asks whether the enhancement of co-created learning in the professional area of art gallery educators enhances the co-created learning within individual institutions?

Herne (2006) stresses the importance of the cohesion of pedagogy and pedagogical understandings between art gallery educators and classroom teachers. Noting their differing pedagogical content knowledge in relation to their own specificities, Herne describes them as "constellations of parallel communities of practice within wider discourse communities" (Herne, 2006, p.15). Herne cites the need for a broker to negotiate constructive partnerships. The literature clearly describes a concern with cooperation in the development of school learning programmes in art galleries (Mathewson-Mitchell, 2007; Liu, 2000; Healey and Lemon, 2014; Ebitz, 2005; Garcia, 2012; Herne, 2006).

My PhD project demonstrates variance between participants' ideas of quality programmes, and their perception of what the schools want of them. This is despite the art gallery educators' values as shown through their programmes and attitudes, aligning very well with the current curriculum used in New Zealand state schools. For this reason the veracity of this perception needs to be examined. The literature expressed concern over the lack of professionalisation of art gallery educators, and I expected at the outset to find a lack of cohesion in programmes due to lack of professional associations. In reality the programmes showed much philosophical cohesion, but the opportunity remains for New Zealand art gallery educators to develop this professional coherence through the enhancement of its learning communities, in particular through the creation of a professional association. Currently it appears that research might provide an impetus for further development and understandings. Art gallery education in New Zealand has had limited academic involvement. Bolstad (2010b) suggests partnerships between researchers and LEOTC providers. This could be a fruitful way to further explore the nature learning in art galleries in New Zealand and how it occurs.

Summary

As intended, this survey found more questions than answers. It gives a picture of a largely state funded, relatively coherent profession. LEOTC programmes have a high level of monitoring ensuring they meet their objectives, allowing creativity within parameters. Non-LEOTC programmes are

serving schools too, and thus regulated by the curriculum. It is positive that, as we have seen, *The New Zealand Curriculum* (2007) aligns well with the nature of learning in the arts. One major question that arises is whether currently art gallery education in New Zealand leans on LEOTC guidelines and the national curriculum overly for its professional direction, due to the dearth of support of a learning community of colleagues? Would a re-activation of a professional body for art gallery educators provide the stimulation to take learning programmes to a new level? As gallery educators, we should have the capacity to develop our art education programmes, as we develop our art, creatively, by many means and with many outcomes. These sorts of programmes need a range of backers to allow us to light the fires of our creativity.

This threshold study was designed to provide a starting point for further research. It has provided significant potential for this, both by myself as part of my current inquiry, and by those with other research interests (some of which align with Bolstad's (2010) suggested research questions for learning in informal environments shown in Figure Three). Some of the main questions which emerged were:

- What is the role of language in New Zealand art gallery learning?
- How can the community of practice of art gallery educators in New Zealand be strengthened?
- Why was 'hands-on' such a significant aspect of all programmes?
- What is the variation between art programmes in dedicated art galleries and those in cultural complexes? Why do these variations occur and how do they affect student learning?
- What is variation between art gallery education programmes in regional and city settings? Why do these variations occur and how do they affect student learning?

But above all the research which needs to come next should be in-depth, focussing on specific elements of the practice of art gallery education in New Zealand. For this research project, that means focussing on specific aspects of student learning. The contextualisation provided by this threshold study and the questions which emerged provide a promising starting point for the in-depth case study aspect of my research project, which is reported and discussed in the following section.

2. Case Studies

Introduction of Cases

This section describes the cases of six educators who work with schools in New Zealand art galleries.

Diana[8] is an experienced vocational art gallery educator who has specific postgraduate training in the field of museum education. She has worked as a gallery educator overseas, in particular, in the United Kingdom, and has teaching experience in two of New Zealand's larger art galleries.

Rachel is a mid-career art gallery education manager, with experience in managing both public programmes and gallery education. At the time of the interview she was managing a team of three educators in a recently built regional art gallery, also making sure she still actively worked with students.

Jo is an experienced art gallery educator with a background in New Zealand secondary education. At the time of the research she managed public programmes and education services in her institution, with a team of three. Her institution, a cultural complex, has a strong focus on local community and this is reflected in her approach.

Melissa is a recent addition to the field of gallery education, who at the time of the research, had less than a year's experience teaching in an art gallery. Her position was at a regional cultural complex which included an art gallery. Prior to that she has been working as a primary teacher in New Zealand schools.

Anna is an experienced vocational gallery educator. At the time of the research she worked at a regional art gallery and has worked in this same institution for many years, often as the sole educator, but at times with the support of another part-time educator.

Sarah is a freelance artist educator who has created a number of artist projects in art galleries and has involved school children in the creation of these artworks.

This section will describe these educators and their views of the field. Through paraphrasing and direct quotations the participants' individual voices are expressed, demonstrating what they feel is important and particular about school students' learning in art galleries and the influence it has on students' thinking in a broader sense.

[8] All names of participants and the institutions which employ them have been changed in this study.

Diana

Introduction

Prior to the research I had known Diana for a long time, having been colleagues for many years. I wanted to include Diana in the project, partly because of her overseas background. I knew she had worked as an educator in art galleries in the United Kingdom and had been closely involved in their gallery educators' professional organisation *Engage*.

On the day of my visit to her gallery I observed her teach, then had a professional discussion around her background and general aspects of art gallery education for schools. At the allotted time the visiting class was waiting outside the still-closed gallery and we went to meet them. The class teacher seemed slightly anxious but her small class was docile. Diana greeted them in Māori and brought them inside. Safety and administration taken care of in the gallery's large atrium, then we headed up the substantial staircase to a gallery full of Martino Gramper's curious chair sculptures (fig.9), which had been created by assemblage. The lesson that then took place was highly structured. It involved looking and thinking activities which developed concepts as it progressed. Starting with simple observation, it then moved to more creative approaches to looking, before a hands-on artmaking session in the gallery's studio classroom. It was a quiet session. The children were calm and focused, clearly demonstrating understanding of the teaching points. The lesson showed obvious scaffolding of learning, and the resources were carefully organised and meticulously presented.

After lunch Diana and I headed to the meeting room for our discussion. It was the middle of winter and we were both suffering from heavy colds. Diana mentioned that if I had not been coming that day she would have stayed home. Despite this, when we started talking she was extremely articulate. Prior to the conversation I had given her a general idea of the themes for discussion but on the day whatever topic, whatever question I presented to her she had a clear, informed and detailed response. It was a disrupted interview: someone spilt a glass of water; Diana had a phone call concerning family responsibilities and I had technical issues with recording. Despite all this the interview was very productive.

We followed this meeting up with second interview two weeks later by Skype after we had both had the opportunity to consider and refine our thoughts from the first session. Then, about a year later, after I had had time to write up Diana's thoughts and she had a chance to read and comment on her section, we had a final interview where she commented on the findings and the process. What follows is an aggregate of these three sessions.

Diana's Background

Diana originates from the United Kingdom. She studied visual arts and art history at an undergraduate level with a minor in psychology. This was when she became interested in community arts: engaging

people with art, through working in community centres and schools, as part of her degree. After that she trained and worked in art therapy before deciding it was not her preferred career. Next she became a secondary art teacher and taught in a school which was very supportive of the arts. She was regularly able to do interesting projects with her students involving artists-in-residence at the school, large-scale student art exhibitions, and art gallery visits. Diana considers her time as a classroom teacher as beneficial for her current occupation. Additionally, her teacher training included visiting galleries, and she produced an educational resource relating to this.

Diana started working in galleries and museums while living in Russia. This experience led her to do a Master's degree in Museum and Gallery Education. At the same time, she began working as a gallery educator at the Whitechapel Gallery in London. Thus she was able to learn the theory of the gallery education through her part-time Master's study, concurrently to learning the practical skills of the job in her part-time gallery education work. She worked there for several years, managing school programmes. Prior to that, she had worked voluntarily in other galleries, making a long, gradual lead-up to working in this field, which she had been in for around 20 years at the time of the research.

Arriving in New Zealand she commenced teaching at a major public gallery in the capital city. This gallery's focus was contemporary art both local and international. For a time she left there to work at the national museum but returned to her original gallery, where she worked at the time of the research as part of a two-member education team.

Diana is one of the most experienced gallery educators in New Zealand. Additionally, having any specific training as an art gallery educator is very rare in New Zealand. Her Master's degree provided her with a solid, confident understanding of the theory which supported her professional practice.

The following are ideas around her practice and pedagogy, which emerged in our discussions.

What is Quality Thinking in Diana's School Programmes?

Diana described seeing good quality thinking in individuals, group work and in hands-on artmaking:

> In gallery lessons, good quality thinking is happening all the time, and in many ways such as:
>
> An individual … contemplating an artwork during free-looking time … making amazing connections, and seeing things in a new way … leading them to a new level of understanding, … to question something, or look at things from different viewpoints. An individual reflective quiet moment.
>
> It is most often in group discussions and activities, either a whole class looking at an artwork, and contributing to a group interpretation and understanding of that work together, discussing what we feel and think about it, and what we can see, and what it makes us wonder; or in a

> small group activity where children have a task to work together demonstrating great thinking and reflection.
>
> In the studio, when children are making an artwork, it is a constant process of thought and reflection. You make a mark, you do something, you look at it, you reflect on it, you go back and change it. That is a whole wonderful thinking experience.

She cites good quality thinking as occurring constantly in her sessions:

> There are lots of different types of thinking happening at lots of different points, I see it all the time in all of the programmes. The thing is we don't capture it or we don't record it. We don't … evaluate it or we don't pin it down. We notice that it is happening, and then we move on to the next thing.

What Constitutes Good Quality Thinking

Diana cited many necessary ingredients to enable good quality thinking: student motivation; time and space for independent thought; avoiding an over-focus on listening to information; a safe group dynamic enabling free expression without being judged for one's opinions. She views discussion and questioning as effective means of promoting reflection, and additionally feels that hearing others' points of view can help students reflect on and develop their own thoughts. Diana and the other educator onsite often actively encourage this by inviting the group to respond to an individual's input, asking "Does anybody want to build on that thought?" Although a student might not have had the original thought, they may still be able to build on it.

Diana emphasised the importance of student-centred learning. Finding relevance for the students enables the application of gallery ideas in their own lives. She considered that to connect prior experiences is to make learning real and meaningful for them. In her view this hooks them in, enabling their access and participation in the gallery discussions. Additionally, she suggested that if learning is relevant then it can also transfer to other aspects of students' lives, having ongoing relevance beyond the gallery.

What is Special about the Type of Thinking that Occurs through Visual Arts?

> It is open ended, and it is expansive, and creative, and quite personal, and responsive. The great thing about thinking in relation to visual art is the way that it can open out ideas: when you're talking about artworks and what they might mean, you quite often have multiple perspectives on that, and that is okay. Children understand that they might disagree with the person sitting next to them, or they might have a completely conflicting idea to someone across the room, but that is all okay. ... it is quite unusual for children to be told that there are no wrong answers for something, and I think that is definitely the case with art. It sort of gives them a freedom to feel that their thoughts and opinions matter.

This view of art having the potential to facilitate multiple perspectives is well established (as discussed in Chapter Three). For example Eisner (1998) suggests that openness to imagine potentialities, and the awareness of and acceptance of their multiple perspectives and resolutions, is one disposition particularly cultivated through art education programmes.

What is Special about the Thinking in an Art Gallery?

Diana believes that gallery education allows student empowerment in a public setting.

> An art gallery is a public space, it is a place in the community, and so when children are able to be thinking and discussing their ideas ... in a public space, that is empowering. Children feel they have a voice in that space.

She cited Foucault's discourse analysis theory as describing discourses as all the things that are said, written or spoken around a particular thing, and that it can also involve physical spaces. These discourses are powerful things that control meaning, influencing everyone who comes in contact with them. Diana explained that within a gallery context, the discourse is comprised of such things as: labels, signage, gallery layout, exhibition publicity and public programmes such as curator talks. These contribute to the discourse which develop meanings and understandings of artworks by the community. Diana points out that having a voice within this discourse is empowering as you have an influence on the creation of meaning. She believes that:

> As gallery educators we are giving children a voice in that discourse, and we are giving them power to contribute to that meaning. That for me is the really special thing about gallery education. That it is different to thinking about visual art in a classroom setting or any other place.

An Example of Student Empowerment: Giving Children a Voice at the National Museum

Diana developed a children's audio guide for New Zealand's national museum, giving children's ideas a voice in this context. It invited them to describe what they saw, making their own interpretation based entirely on the visual language of the art, without any added factual information. It was purely their own personal and imaginative response to what they could see.

The students produced stories and interpretations for the artworks which were shared as an audio guide for other visitors to listen to. The aim of this programme was to help visitors develop the freedom to express their ideas about artworks, even in the absence of factual knowledge; to understand that it is possible to solely use one's own understanding of the visual language of an artwork to make a personal response, and that that is a valid approach. Visitors may have little prior knowledge of art history to support the gaining of deeper layers of meaning, but Diana wanted them to understand that they can visit, and look, think and respond on their own level, and this can be a worthwhile, meaningful experience.

Diana was interested in her colleagues' response. While some were very responsive and supportive of the programme, others were more reserved initially due to the lack of factual information. She felt this may have been because museums generally are used to presenting facts about things. In sharing the personal responses publicly through the audio guide, she considered that some colleagues might have had reservations, thinking, "Oh, but we are sharing a very specific personal response, and that is not fact. It might be completely different to what someone else sees in the artwork." But for Diana that was its value. Some of the children pointed out features in the artworks that had not been noticed before, and she considered this one of the wonderful things about the audio guide. For her one of the joys of art gallery education is seeing art through children's eyes, seeing it fresh, from a different perspective. Diana considered that it was a bold, brave step of the museum to embrace these personal viewpoints and share them publicly, mentioning that the project attracted media attention when it was launched.

How does the Development of Thinking Happen in the Gallery?

> The way that children think in a gallery space … is related to the type of artwork they are looking at, and the type of thinking that the artwork allows or promotes, or encourages. So it is different with each programme and each exhibition.

With every gallery programme, Diana's team tries to encourage a variety of types of thinking. Each programme has a different emphasis. Diana has established understandings of the different types of thinking that occur in the various aspects of her programmes. She conceptualised a model to describe how thinking generally develops in her lessons:

- Personal Response:
  A personal response or a connection to the students' prior experience is used to embed a sense of relevance of the experience.
- Visual Analysis:
  Students then unpack and develop understandings of the different visual elements. They work out what each of them might represent or mean, how they work together, and why they might have been used.
- Creative and or Critical Response:
  After this a creative or critical response follows, depending on the lesson focus or what the artwork naturally elicits. Creative thinking may occur both in the gallery while looking at artworks and in the workshop, while the students are making their own art. Critical thinking can be used to interrogate, question, respond to and reflect on a particular belief or political statement or viewpoint related to the artwork.

However a lesson might pursue a range of different directions as there are many possible teaching approaches for any programme on offer, and additionally Diana's team adapts programmes depending

on the children's age and interests. This model demonstrates the connection between visual literacy and critical thinking. Diana explains that visual literacy works well in conjunction with critical thinking because the more visually literate you become, the more you are able to read and understand images, and to think critically about what those meanings might be.

At the time of the research, Diana and her team were considering ways of making thinking more overt to students, by specifically labelling the thinking used at certain points during a session. Introducing it at the beginning, discussing and identifying it during an activity and at the end, in the reflection, restating the types of thinking the students have used, to remind them and increase ongoing awareness of their thinking.

How the Specific Nature of the Gallery Affects the Type and Quality of Thinking Taught

In New Zealand Diana has taught at both the national museum and her present setting. Her current gallery has an emphasis on contemporary art, whereas the museum showed many historical paintings, often figurative or narrative. At her current gallery the exhibitions can be more conceptual and abstract, which Diana believes leads more easily to critical thinking and creative responses. This kind of artwork also opens up more possibilities for learning, in curriculum areas such as Dance, English and other expressive learning domains. These are all examples of Spiro et al.'s (1987) ill-structured learning domains (as discussed in Chapter Three), where judgments must be made without rules or generalisations that apply to many cases, which allow the potential for creative thinking. Additionally, conceptual art allows for more critical thinking in education programmes. Diana considers this contemporary, conceptual artwork to be very worthwhile for education because the artist is often examining significant societal ideas through their process, and it provides the opportunity to mine into these with student groups, encouraging them to reflect and discuss important issues (aligning with Addison (2010a) in Chapter Three).

One distinguishing feature of Diana's gallery is that it does not have a collection or permanent display, so every time a group visits they encounter something fresh and new. There is no opportunity to revisit favourite artworks time and time again. Additionally the building itself often changes, with new configurations of walls, doors and windows, and variations to the size or scale of rooms. For Diana this is a metaphor for expansive thinking; a full embodiment of different ways of thinking about things. She mused that maybe simply this in itself allows more expansive thinking for the children, depending on the frequency of their visits. Diana enjoys the cycle of changing exhibitions in her gallery, and the fact that the turnover is quite rapid, meaning there is always something new to see.

This novelty is a characteristic of ill-structured learning domains and, as Efland (2002) suggests, being able to make judgments relating to specific new instances, given the unstructured character of life itself, is a worthwhile ability to develop. Ill-structured domains are aligned with the expansiveness

Diana describes as they allow for the complexity and variability of contemporary art's content, without limiting this by simplification.

Situated Learning: The Special Nature of the Environment at the Gallery

Diana believes that it is that special nature of the gallery setting that marks it apart from any other learning that is possible in the classroom. The close physical proximity to actual artwork is the crucial quality of difference, which makes the learning particular. At the gallery students are able to take into account what it is like to stand in front of an actual authentic artwork that might be massive and overwhelming in scale. Or, as in my site visit, they can experience how walking through a forest of chairs, surrounded on all sides, is different from just looking at pictures of chairs in a book. That physical relationship to space and scale is a very direct form of learning. Additionally, in the moment at the gallery, with everyone having a simultaneous experience, the unique shared engagement with art can be very inspiring. Diana believes this that can often be the most memorable part of the trip, alongside the artwork the students make and take home.

Visual Literacy

Diana believes that gallery lessons should start with looking at art. Although she knows of galleries which provide stand-alone learning programmes not directly related to their exhibitions, for her team, learning always comes from the art in the current exhibitions. Because of this they always start by looking carefully at the artwork.

> Visual literacy [is] becoming a competent user of visual language. Visual language, the language of imagery, is very different to verbal or written language. It is another form of communication, and it is important to make that overt … for children, because some things cannot be translated across from one to the other. The more you are involved in making images or making visual statements yourself, and involved in the creative process, or creating art, then the more you are able to understand what someone else has made, and bring your own experiences to viewing that and making meaningfulness. The two go hand in hand, the making and the interpreting.

Diana explains that visual language is more fluid than verbal language, making it harder to pin down precise meaning. Verbal language relies on shared consensus about understanding to a greater degree than visual language. Because of this she feels that, at times, it can be difficult for children to cross between these two literacies.

When looking at visual language with students Diana focuses on identifying visual features or elements, describing, labelling then responding to them verbally. In this way she builds up the children's visual vocabulary, increasing their visual literacy. Diana tells children, "The more images that you see, the more art you see, it all kind of goes into ... your visual understanding. Your world of

knowledge of that subject is built up by everything you see." For her this is specific content knowledge of the field of art. This brings to mind Dewey's (1934) statement that "the intelligibility of a work of art depends upon the presence to the meaning that renders individuality of parts and their relationship in the whole directly present to the eye and ear trained in perception" (p.213).

An Example of Visual Literacy in McCahon

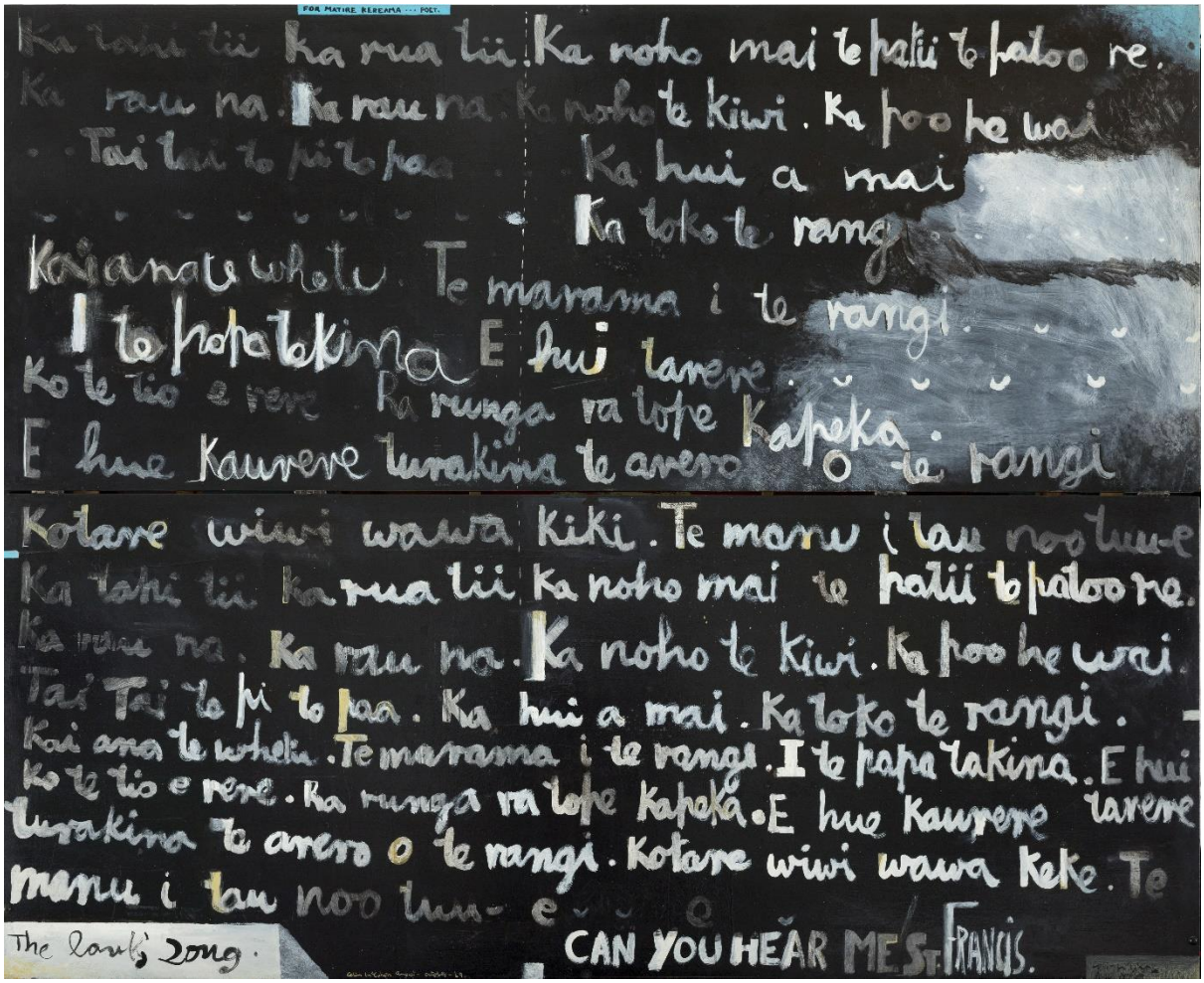

Figure 5: Colin McCahon *The Lark's Song* 1969 Courtesy of the Colin McCahon Research and Publication Trust.

Diana described a lesson around Colin McCahon's 1969 painting *The Larksong*, that she believes effectively translated spoken and written language into visual language. This black and white painting on a two panelled board (fig.5), depicts the lyrics of a song that the artist found in the book *The Tail of the Fish* (1968) written by Matire Kereama. Kereama grew up in Northland, New Zealand, in a Māori community, and the lyrics come from a song she used to sing as a child as part of a game where she would breathe in deeply and try to sing the song with as few breaths as possible.

Colin McCahon used these words to effectively express the sensory aspects of the game. He painted with a brush heavily loaded with paint in some areas, and in others the paint almost disappears, reflecting the dynamics of the song. This painting is designed to be sung, and McCahon represented the sound largely through the way he painted the words. He also used misty gaps in the painting to

indicate taking a breath. Looking at the artwork, Diana asked students, “Can you see how he has visually represented sound in this?” and found that they all noticed and understood the visual dynamics, and the gaps for breath. Because of this she found it a very useful painting to teach children to make connections between oral and visual language.

Critical Thinking

Diana has a particular interest in critical thinking, and has published an article on its use in art galleries. In it she (2009) describes critical thinking as a particular, structured type of thinking, which can empower students to challenge prevailing paradigms. She suggests that the particular cognitive skills involved in critical thinking can enable students to make inferences when scrutinising artworks, and assist them in becoming independent thinkers.

> Critical thinking [is] about understanding what the statement is that is being made [in the artwork]. Then thinking about, how do I think about that statement? What is my response to that? What is my opinion? Then thinking about why I think that. Am I being influenced in those thoughts? Is there another way of thinking about it? What do other people think? What is the conflicting view?

Figure 6: Grayson Perry *Map of Truths and Beliefs* 2011 Courtesy the artist and Victoria Miro, London

She gave an example of a student programme which resulted in high level critical thinking. This developed from an interesting visual analysis of Grayson Perry’s 2011 tapestry, *The Map of Truths and Beliefs* (fig.6), a large, very dense artwork containing copious amounts of symbolism. Diana’s classes would regularly spend a whole hour looking at that one particular work. She found it particularly good for critical thinking as it was issues based, and intentionally provoking of controversy through its combination of images. It included many representations of different faiths from around the world, and of terrorism. Diana described this as “very heavy subject matter”, presented using a bright, colourful, fun, cartoonish method.

The visual elements of the artwork were appealing to children, and thus they were able to connect with its visual language quickly. Diana found this to be an effective artwork for working with children as it led them in, enabling them to use their visual literacy skills to work out what was happening, and to respond to the characters, places, and ideas represented. This led into critical questioning, such as, "What is he saying through this?" "What is he asking us to think about?" and "Can there ever be peace on earth with so many different religions with varying ideas about what God is and what truth is?" Diana noticed that the students were able to consider philosophically deep questions and reflections by looking at this artwork.

Additionally, the artwork left viewers wondering as it asked big questions which have no simple answer. Diana found this useful for her programme because it enabled ongoing learning back at school, by discussing concepts further and doing more research. Diana left those questions open and unanswered as a teaching point, explaining that they were big questions which were not easy to answer. She found this artwork was very fruitful for both critical thinking and visual analysis, due to its complex nature.

Both primary and secondary students visited to view this artwork. Diana particularly remembers a secondary class who had a good level of prior knowledge of the world, and particularly, understandings of different religions, that they could bring to that work. In this case the artwork had deeper level of relevance for them than younger students who visited. However primary level students were able to form a relationship with it, as discussed, because of the bright colours and the cartoonish nature of the work. This drew them in, but then they would start to notice some of the deep themes. Although they had much less pre-existing content knowledge than the older students, they made connection with the subject matter of the piece, but to a lesser extent than the secondary class.

Philosophy for Children

> Philosophy for Children, is all about thinking skills, and debating skills, and identifying concepts, and things like that, and forming questions. ... Of all the other professional development that I have been on, nothing has been that specific about thinking skills before.

Diana told me that a few schools in her region had started teaching Philosophy for Children (P4C) and her team attended a training course about it in the previous year. Since then her co-educator at the gallery has taught P4C with a school group in the gallery using the artworks on show. P4C teaches big ideas to children in a very particular way, with specific dynamics and activities. Its essence is philosophical questioning. This is fundamentally similar to many education programmes at her gallery. Diana stated that, although she has not labelled it P4C, she has been engaging in those kinds of philosophical discussions with children frequently, through regular art gallery education. However for any particularly deep thinking to develop long-term, Diana stresses that the classroom teacher must build on and further develop concepts covered in the gallery back at school.

The Language and Visual Art Connection

> There as so many connections between Visual Art and English, it is a really strong, fruitful area for us to work in. The teachers really see the value in it, and also by developing verbal language in response to the images, you are then also strengthening understanding of visual language. The two go hand in hand.

English is often included as a subject in Diana's sessions, in addition to Visual Art, for instance using vocabulary lists as part of an activity that links into visual analysis. In a recent Cindy Sherman exhibition, they developed a specific vocabulary list, including character types and personality features. The children chose an image, and selected three or four corresponding words from this word bank. Diana believes that sort of activity aids in directing and focussing student looking. Additionally it links into language and description, increasing students' vocabulary. Diana usually tries to include some tangential or unusual words, to extend the children's thinking.

Figure 7: Francis Upritchard *Tourist* 2012 Courtesy of the artist and Kate MacGarry, London. Collection of Auckland Art Gallery Toi o Tamaki

One upper primary class visited Francis Upritchard's exhibition of sculptural characters. It was a regular art gallery programme (not English specific), but the students used the word bank activity prior to creating a sculpture of their own character. While they were making it Diana directed the students, "Rather than thinking of a character and making it, start making and let the character evolve." At the end they put all the sculptures together, and each student described their character, or spoke using the character's voice. The children responded well, with many immediately speaking with different types of accents. One was a grumpy old man, and one was a peaceful Buddhist. The students immediately became their characters, or spoke on behalf of them. The classroom teacher could see her students were particularly invested in their sculptures. She built on that back at school, making audio recordings of stories spoken in the voices of their character, holding an art exhibition, and creating environments for the characters.

English Focussed Visits

Some of Diana's programmes combine Art and English. These explore the relationship between visual language and oral or written language, using artwork as a stimulus for creative thinking, descriptive language, and narrative. Secondary level English classes visit, extension writing groups, and primary teachers who specifically want English as an outcome for their classes.

One English-focussed group was an intermediate level extension writing group, visiting an exhibition specifically as a source of inspiration for creative writing. They used the word bank activity, followed by a character profile activity, which was a written response asking students questions about the characters of the sculptures. Back at school, they developed sophisticated pieces of writing about a chosen sculpture, selecting a suitable form of writing for their character. They included monologues, poems and short stories. Diana was very impressed by the range and skill of different written responses about these characters.

The classroom teacher was also very pleased with the programme, in particular the way that the learning developed from gallery to classroom. They were an extension group chosen for their ability in English. The classroom teacher said that both the scaffolding of the learning, and the time spent in the gallery, enabled an extension of their thinking about the sculptures that surprised her. She felt that in the classroom it would have taken much longer, but at the gallery because of the lesson structure, the students achieved very rich writing almost straightaway.

Abstraction

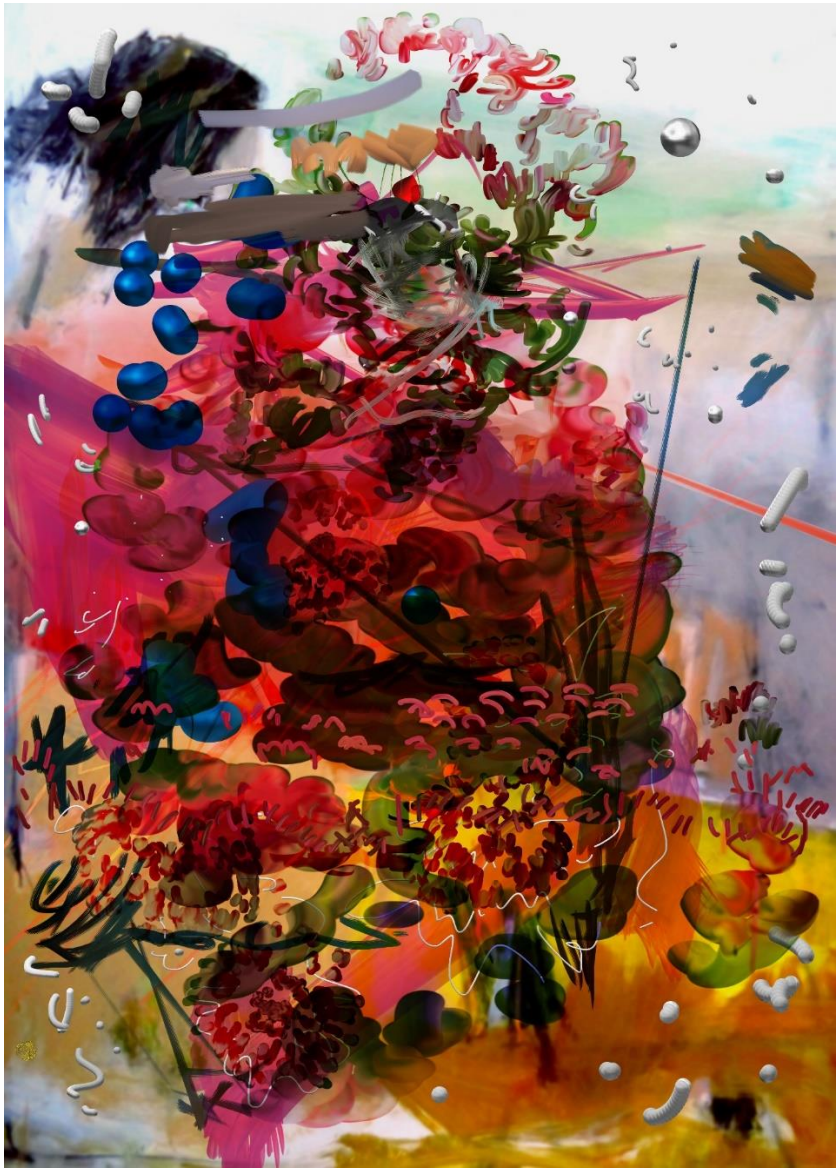

Figure 8: Petra Cortright *nude drawing model in Eisenhower bibliography spine* 2016 Courtesy of the artist and Tristian Koenig, Melbourne.

> At the moment we have got Petra Cortright's abstract painting on show here, and I would say that that show is almost devoid of content. It is very abstract and open. And so the thinking that show naturally promotes is ... creative and imaginative thinking. We often invite children to imagine the paintings moving or making sound, or if they could sit inside the painting, how would it feel? So they are sort of interpreting the work in an imaginative, responsive way, rather than critically examining what questions might be underlying that work.

While with purely abstract art, it is possible to use critical thinking about the nature of art, its role in society, and how it is valued, Diana feels abstraction is particularly suited to creative thinking.

Discussing abstract art presents challenges for students.

> I think it is difficult to discuss for some children. They can feel it, and think it, and experience it, but discussing it maybe is a bit harder. What does that blue really mean to you? That is ... hard to answer. It is an important part of the experience of being in the gallery, because we are affected by scale, and shape, and colour, and the physicality of work, and we are using our senses to experience it. It is a really important part of being in a gallery and thinking about art. It is just slightly more difficult to verbalise ... That comes back to that difference between visual language and verbal language and written language. Translating those things can be difficult, and sometimes there is not a word to describe what that blue feels like to you. There actually isn't.

This aligns with Eisner's (2008) view that the limits of language are not the limits of cognition, since we know more than we can express verbally, and that additionally art can teach the ability to transform qualities of experience into speech and text. Diana often uses similes and metaphors to find a way to engage with particular artworks. The Petra Cortright exhibition was suitable for this, because of its gestural brush marks, shapes and colours, as well as the children's associations, and emotional and cognitive responses.

Ambiguity

Diana divides ambiguous art into two categories:

Firstly, that which is content-heavy. This has some obvious subject matter that the artist is grappling with, but what they are saying about this content is ambiguous. It could be conflicting, or maybe the artist is deliberately being covert about their meaning.

Secondly, ambiguous art can have minimal subject matter. It can be purely abstract, and simply about the language of visual formal elements.

She believes that different types of art promote different types of thinking. Diana finds it productive to look at ambiguous work, particularly since

> It can show children that different people can have different responses to the same artwork, and they are all equally valid. It is okay to have conflicting ideas, and maybe the artist themselves had conflicting ideas when they were making the work. Maybe it is not actually fully resolved, and maybe that is okay. That is actually quite useful sometimes, to have that as a way of thinking about art. That there are not necessarily concrete, singular viewpoints or perspectives on any one thing. Often, there are multiple viewpoints or multiple perspectives, and different things going on at the same time, and it is ambiguous, and that is just the nature of it. That is a good framework for thinking about life.

This is in line with Kokkos (2010) and Efland (2002) who both consider aesthetic experience to help develop tolerance of ambiguity, and providing a way to understand and express the complexity and subtlety of art. In this way we can avoid cognitive dissonance.

Aesthetics and Interpretation

Although Diana obviously acknowledges that aesthetics is part of art, she prefers to talk to students about how art is subjective. She tries to help them understand that it is valid to either like or dislike an artwork, and additionally that people can hold differing views about what constitutes beauty.

Diana also considers she has a significant role with students in encouraging the interpretation of artworks through these personal responses, and using their questions to facilitate response, reflection and examining of artworks. Through this, gallery educators facilitate interpretation, teaching their students about making meaning from what they see, and what they think about it. Empowering them by teaching them how to decide what they think the art means. For her teaching about interpreting artwork and how to make an individual response is a substantial part of her role.

Hands-on

Reading back after the initial discussions, Diana noticed she talked more about learning in the exhibition galleries and responding to artworks on display rather than the artmaking aspect of lessons. She emphasized her view of the importance of thinking through making, as to her this a fundamental part of students' gallery visits, and it compounds the thinking they do in the gallery space. Going into the studio-classroom and making their own art using processes similar to what the artist on show has used, allows students to get a deeper level of understanding. Almost all her group do the artmaking, it is rare for classes to come only to view artworks in the gallery. The making is an integral part of the way she scaffolds the learning between the gallery and the workshop, building on connections between what they have seen, felt and talked about in the gallery. Coming together and exploring the ideas in the studio takes it to a deeper level in the workshop. Additionally, it is also a way of thinking when being creative: the student makes, reflects, adapts, edits, changes, makes again, reflects and so on. Diana describes this as the creative thinking and making cycle.

For her hands-on is very important, but as a part of the learning process. Even in her few gallery-based programmes without a studio component, she considers it best practice to include a hands-on aspect where kinaesthetic learners can touch, feel, manipulate, use, arrange or rearrange. She uses the example of Petra Cortright's exhibition, where a variety of different brushes were handed around so the children could touch, and think about the different types of marks they might make. Diana believes that even such a simple activity can have a significant benefit to the learning, believing it encourages different thinking skills and ways of learning.

She also thinks hands-on artmaking workshops are important in that they provide a take-home object which creates a connection between the visit and life beyond the gallery. It provides a tangible reminder of the gallery experience, a creative response to what they saw: another way of developing thinking and about what they saw and for that reason Diana feels it is very important.

LEOTC

Diana described the LEOTC funding model as limiting, because in her view it fails to encourage deeper learning or longer-term engagement. She describes it as providing a short-term, surface level style of learning, due to its contractual requirements. Her team creates educational experiences within the LEOTC protocol, and she described finding it difficult to break out of the style of teaching it requires without alternative funding. She felt caught in a contradictory situation, wanting to provide what she knows is the best for visiting students, but working to meet the requirements of LEOTC which ensure her education services are funded.

Her view was that if some gallery education services were able to branch out and experiment with other approaches, creating case studies of their impact, they could present their evidence to the Government, and maybe the LEOTC funding model would be diversified. Diana stated that this was a valid argument which could be supported by overseas examples of varied approaches. Such a change in direction, not the least, acquiring the funding necessary for this, would require a recognition and desire from art galleries, museums and other LEOTC providers for change to education services. Diana considers the overall need of funding sources for all aspects of the organisations which provide LEOTC programmes to be a significant inhibitor of this suggested diversification. Since money is always contested for different facets of the institutions' functions, an existing dependable fund for education, like LEOTC, is likely to be relied on.

Diana described the essence of her gallery teaching in terms of agency and power in galleries. This seems to align with Addison's (2010a) emancipatory view of contemporary art's focus on dialogic practices enabling ongoing discourse across the art field. He suggests that contemporary art galleries (like Diana's) vary from schools, being more removed from what he describes as "institutions of government and its instrumental communication zones" (p.125) which have bureaucracy which limit an individual's agency through "regimes of surveillance and accountability" (p.125). He believes that contemporary art galleries are free from this and can thus facilitate the questioning of social norms and structures. His view has been developed in the United Kingdom context, whereas in New Zealand it could be argued that the largely LEOTC funded gallery education sector has become extensions of the Government and its instrumental requirements which Addison warns us against. However Diana cautions against being overly critical of LEOTC.

> I guess we all berate the LEOTC funding model because it can limit practice but on the other hand it does enable these visits to go ahead. Without it [things] would be pretty awful.

Curriculum

Diana's experience teaching in galleries in both New Zealand and the United Kingdom influences her view of the curriculum. She believes she must clearly demonstrate links to the curriculum for teachers in order to make the trip viable and relevant for them, so they can argue the case to come out of school, and organise logistics such as transport. Additionally, gallery learning experiences need to link into what classes are learning at school in order to make them meaningful, and to enable continuity of learning and thinking afterwards.

However, in Diana's experience in the United Kingdom, gallery education tries to not only meet curriculum requirements, but also go beyond them. She feels in New Zealand the field of gallery education practice is not only supported by but also in many respects constrained by LEOTC, which leaves gallery education very much servicing the curriculum, rather than providing programmes that encourage students to think outside the box of formal education approaches, and work in ways that do not easily fit into school timetables, or fit with exam assessment requirements. She has seen effective gallery education programmes overseas where they break away from and go beyond the curriculum. Diana also believes that in New Zealand at the secondary level, the New Zealand qualification system of NCEA has the potential to inhibit certain forms of creative response, because of the demands of assessment structures, which can lead to a narrower view of what art can be, citing a secondary group visit looking at Colin McCahon's painting:

> The teacher brought them to expand their thinking about what is possible, and look at different media and materials. But a lot of his work is very simple and very abstract, and they were saying, "Oh, if I did that on my folio, I would fail." It is actually a very relevant comment to make and very astute for them to notice the difference between 'school art' and 'gallery art'… So I think moving beyond the curriculum is a healthy thing that we could potentially offer. But it is difficult sometimes ... to justify that to teachers. It ... might be going against what they are wanting and needing for their students.

Diana feels that, particularly in primary schools, arts can be quite a neglected subject in the curriculum due to a range of factors such as: many primary teachers having limited art training; limited resources being available in schools to support them; the necessity of purchasing materials for activities; and art's messiness. These all present barriers to its provision in schools. Diana suggests it might be easier for many teachers to meet the curriculum requirements with the support of an art gallery visit. As well as visual art, Diana believes that the other arts subjects, Drama, Dance and Music, can be challenging for primary teachers to deliver and schools often opt to bring in specialist teachers to support these subjects. In her view the arts are the curriculum subjects that are most neglected.

The New Zealand Curriculum (2007)'s key competencies of thinking; using language, symbols and texts; managing self; relating to others; and participating and contributing, in essence represent its principles and are designed to be embedded in student learning in each of the learning areas. Bell (2010b) suggests art learning dispositions are consistent with these key competencies, and perhaps it is not surprising that Diana describes her practice very much in terms of these, mentioning them in her marketing, and actively including them in her teaching, particularly the managing self, relating to others participating and contributing.

Repeat Gallery Visits

Diana was confident that the level of thinking is much deeper with students who visit repeatedly over an extended period, than with one-off visitors. She stated that when a student enters a new environment, they are surrounded by many new stimuli, some triggered by the protocols of the environment and the unfamiliarity of the physical space. This may make them uncertain so the gallery teacher needs to establish trust and allow them to relax in the space. Sessions also demand that students listen, look, and do quite a lot of work in a short space of time. There are limits to what can be achieved in that period.

Ongoing Learning Back at School

At the time of the interviews Diana had been asking classroom teachers to provide learning stories demonstrating students' continued learning back at school and had also visited schools to view their follow-up activities. She had gathered a selection to publish on her gallery's website showing the different directions that teachers have taken the learning in, after coming to the gallery. The classroom teachers had facilitated a range of diverse responses developing the gallery learning into drama, music production, and song writing. English teachers had used the gallery's artworks for stimulus for creative writing responses. Diana was intrigued by how many different directions teachers can take the learning in after visiting.

These responses used a range of thinking such as design thinking, and the translation of ideas across different expressive art forms using a variety of forms of communicating. Diana explained

> Looking at and thinking about visual things, that whole idea of a visual language or visual literature, is a whole other way of communicating. It is a whole other way of thinking. And you cannot neatly translate that into words or into writing or verbally, because it is a different language. That is the same with dance and music. ... It is ... that translation between different modes of communicating that I think is quite interesting.

Transfer of Learning between Subject Areas

Diana's team actively programmes for the transfer of learning (as discussed in Chapter Three). As discussed, Art and English are often connected, but they have also linked Art and Dance. One

example of this was their *Bullet Time* exhibition which included the work of a number of photographers and videographers capturing movement. This provided a natural connection to dance, so Diana's team decided to collaborate with a specialist dance teacher to provide a learning programme for schools. They commenced with a visual analysis of the artworks, looking at and describing the different types of movement shown, before translating these into physical form through a dance and movement workshop.

In one case they provided an ongoing learning experience afterwards enabling the dance teacher to visit a school for a choreographed movement workshop. Later the students returned to the gallery on a family day to perform their dance piece publicly. This completed a full circle since the learning commenced at the gallery, continued back at school and then returned to the gallery for the performance as the culmination.

Diana found this programme very satisfying as a gallery teacher.

> I wish we could do more of our programmes like that, because it is ... deep and meaningful, it makes proper connections with the work, and it gives children a really great creative response.

Eisner describes a contribution of arts education as "acquiring a feel for what it means to transfer ideas, images and feelings into an art form" (Eisner, 1998, p. 37). In this case Diana transfers ideas sourced from looking at visual art in the gallery into other forms of creative communication such as words and dance.

Which Subjects Work Well in Gallery Programmes?

Tishman and Palmer (2007) found that both teachers and students naturally make many cross-disciplinary and personal connections when thinking deeply about works of art. They consider that the arts are not an isolated realm, as artworks are expansive in content and in how they affect the mind of the viewer, enabling them to make connections to an enormously broad sphere of human experiences.

In addition to Visual Art, Language and Dance (discussed above), a range of subjects have been covered in Diana's gallery programme. Diana's team has found Science, and especially Technology, relevant for some programmes, especially with the support of partnerships with other specialist organisations or institutions. Additionally Diana discussed about the possibilities of combining Music with Visual Art, citing a previous gallery she was employed at where another educator invited Music students to make a sound response to a Colin McCahon artwork, which they performed in the gallery.

She also stated that performance would make an effective inclusion to gallery programmes, and that a partnership with a theatre company, or bringing in an actor would be a successful way to achieve this. Her view was that performance would be a natural fit for youth programming. She described a visual

literacy programme she offered at a previous gallery called *Speaking Pictures* which included improvisation: creating narratives, becoming a character from a painting, or using a painting as a still from a movie to create a sequence including what happened before, and what might happen next. This programme also used physical objects depicted in the artworks as props for improvisation. Movement is already part of regular gallery lessons in many small ways, for example, students might take a pose and become part of the image momentarily, as part of the visual analysis. Movement and Drama occur incidentally, rather than being the overt focus of the entire workshop. Diana's view is that the use of drama and movement in gallery education would be further enhanced through the use of a professional actor giving specialist guidance.

We discussed my survey findings that Physical Education and Health are seldom part of New Zealand gallery education programmes. Talking about including a range of subjects in her gallery lessons Diana stated that

> Unless there's an artist or an artwork or a show that speaks to that subject, then it is difficult to make the link. I think one thing I have learnt is that partnerships can be really fruitful, and working with other institutions or other individuals can be really, really amazing, but it has to be a natural fit. Try and force it, and just do the partnership for the sake of it, it's not going to work.

Bell (2010b) and Eisner (2009) both propose that by nature visual arts practice and learning have the potential to enrich learning in every other curriculum area, but as Diana stated, there needs to be a natural fit.

Developmental Learning

> One of the beauties of teaching primary students is that they are very open minded. Something happens as part of the developmental process of growing up and becoming a teenager where children become more self-conscious, and more concerned about expressing their ideas and thoughts, and more worried that they are going to get things wrong, or look silly, or say something embarrassing, or be judged by people.

Diana considered the difference between secondary and primary programmes to be partly in the language she uses when talking to students, and partly in the concepts and how she introduces them. Usually older students have wider prior knowledge to draw from, so they can make more sophisticated connections, and have more developed ideas.

Diana described regularly telling students that there are no incorrect responses in art; that they can disagree or dislike things. She explained that she has to say this more often with secondary groups than primary because older students are often anxious about their responses, and how they may be perceived. She finds primary students to be much more open-minded and less worried about this in

general. As well this, she also finds them more connected to creative thinking, particularly at the lower primary level. Because of this they are more able to enjoy the imaginative worlds which can be created through examining artwork.

Variation of a Programme for Different Levels: Martino Gramper

Figure 9: Martino Gamper *100 Chairs in 100 Days* 2017 Reproduced with permission

The day I visited I observed a gallery education session based on the exhibition of Martino Gramper chairs. Diana invited students to think of a chair as a character, and consider what it might do if it could move or speak. To reflect on such things as whether it might be a creature or a person, or whether it would be friends with the other chairs around it. Diana found this type of questioning, which used creative thinking to respond to the artworks, very engaging for these students. However Diana's thought that a secondary group would likely be more self-conscious about participating in this specific lesson, due to the public expression of creative thinking involved. This example demonstrates Diana's view that younger children are much more connected to an imaginative world of possibilities, unconstrained by reality, and thus they are much more able to use creative thinking; and that they are much more open to discussing their thoughts and ideas in relation to this.

Diana feels her team is particularly successful at catering to different learning styles in their primary programmes. Each programme uses a range of different approaches including individual, small-group and whole-class learning. They often include touch and physical objects, as well as drawn, written or

verbal responses. Their aim is to include many varied means of responding, to be inclusive of the spectrum of individual learning needs, and that all students will be able connect and feel comfortable with each programme.

Children Looking at Adult Themes

Sometimes the gallery displays artworks that are difficult for children to engage with, either including adult themes that might not be appropriate for their age, in which case it will not be used for school groups, or because it is simply being beyond their developmental understanding. Despite this Diana explained that, with educator support, children can still gain their own meaning from artwork in this second category. For her, it makes sense that art can have a different level of relevance to each person who views it. Diana described how often in an exhibition, a gallery educator will teach something which differs somewhat from the narrative or theme of the overall exhibition, in order to account for the developmental stage of the students. For example, understanding the narrative of a recent Colin McCahon exhibition required significant historical contextual understanding, so with primary education groups Diana focussed on particular artworks and their features, to help children to make sense of it, and enable them to gain something relevant and meaningful from the experience, rather than feeling baffled.

The Gallery Teacher's Role in Relation to the Classroom Teacher

Diana finds primary teachers are sometimes anxious or uncomfortable in the art gallery environment. Her view is that this is understandable with these teachers, as they generally are not art trained or art specialists, and perhaps feel insecure in their art knowledge. She suggested that they might not enjoy tackling art themselves in their classroom, and may feel more confident covering it with a gallery visit. Diana has had a different experience with secondary teachers who are generally more versed in art, having a specialist art qualification, and therefore more depth of understanding.

On the day of my visit the classroom teacher appeared quite nervous about bringing her group into the gallery. She took Diana aside prior to the lesson and assuring her "I won't step in and tell them off". Diana described how sometimes for teachers, relinquishing control and letting her teach their class can be difficult. Because of this, she believes it is an important part of the gallery educator's role to quickly establish, immediately upon meeting with a class and their teacher, her competence as a teacher who is able to be in control and can effectively teach that group, without help from the regular teacher. Diana considers this establishment of trust to be very important. Doing this quickly, as soon as they arrive, helps everybody feels at ease in the environment.

The experiences students have in school have great impact on what they can achieve at the gallery. For example, sometimes at the end of a lesson Diana has found students very articulate and specific about what they have learnt and enjoyed as a result of their visit to the gallery. She believes this reflects a classroom practice from school, of regularly asking students to verbalise a self-assessment

of their learning. In this case they are used to thinking and talking about that, and are able to give a considered response on the spot. Diana's view is that for those students not confident in expressing and sharing self-evaluation comments, being asked this at the end of their gallery session can be quite challenging and difficult to formulate a meaningful answer quickly. Because of this, at the time of the interview, Diana's team were considering how to better capture and facilitate student self-reflection post-visit, enabling later consideration of what they have learnt after their return to school.

Teachers' Motivations for Coming

Diana had found that teachers' motivations for coming to the gallery vary. Sometimes they require practical knowledge and technique-based hands-on artmaking that they can take back to the classroom and continue. Other times, they are more focused on the thinking that goes on in the gallery space. At the time of the interview Diana had been working to make the thinking aspect of gallery learning more overt in her marketing, to help teachers plan it into their programmes. She felt that thinking was not usually the focus for classroom teachers on gallery visits: that they generally prefer to see their students create an artwork.

Social learning and Individual Response

As discussed in the literature review, Ritchhart (2007) considers that even in the limited timeframe of a school museum visit, it is possible to create a culture of thinking, namely "a place where the group's collective as well as individual thinking is valued, made visible, and actively promoted as part of the ongoing experience of all group members" (p.137). He calls this a 'micro-culture', and believes that understanding their formation and behaviour is useful for cultivating students' thinking in educational settings. It is his view that thinking dispositions cannot be directly taught; they must be enculturated.

Diana considers that, in her programmes at the art gallery, learning occurs in a community of inquiry. There are social interactions, with the group fostering ideas and discussion, and different people responding to and building on each other's ideas, and taking different viewpoints. For her, such group settings encourage ideas to grow and flourish. The social element of visiting an exhibition is very important to Diana, considering that it is possible to see and experience more in a social situation than alone. However she also believes that individual response is important and tries to build in time in every programme for students to spend a quiet moment on their own, viewing and engaging with artwork on display, which she calls 'free looking'. It might be just a few minutes at various points in a programme, but she ensures the provision of space for individual, personal, quiet response to the work. As discussed in Chapter Three, Freedman (2003) advocates a socio-cultural approach to cognition in the visual arts which develops in interaction between the individual and groups: For her creation and interpretation are cultural as well as individual responses. Her opinion is that knowing occurs in relation to human and environmental contexts; that it is the opinions of a range of both

individuals and groups in society make up our understanding and expression of art. In line with this, Diana demonstrated attention to both group and individual learning in her programmes.

The Influence of the Research on Diana

When Diana's team designs school programmes, developing thinking is one element of many under consideration. The research process has been interesting for her as it has made her reflect further on her professional practice in relation to student thinking. She expressed pleasure about this because she finds it is easy to habitually deliver their established style of programmes, that schools and students enjoy, and that she knows will be popular. These programmes all have elements of thinking and creativity, and are quite open ended, enabling different learning directions. While she knows her existing programmes are successful and high quality, she appreciated the opportunity to consider the thinking aspects of her programmes more deeply. Time for reflection about Diana and her co-educator's teaching practice is contingent on their bookings. When they are teaching multiple classes each day there is little time for reflection, however other times are quieter, enabling more focus on their practice. Subsequent to her participation in this research Diana hoped to be able to find more time to reflect, discuss and review programmes, thus improving their practice. She thinks this would be a worthwhile achievement.

As a very experienced gallery educator, the underlying structure, process, aims and intentions generally remain constant in Diana's practice. However with each exhibition a new focus is provided, suggesting new approaches and ways of thinking through art. This makes her practice feel constantly fresh, since the content and process are perpetually changing. She is continually reinvigorated by the new exhibitions, but her underlying principles stay the same. Besides this unceasing state of flux, during the course of the research Diana did not feel there had been unusual changes to her practice.

Diana's Concluding Statements

> [The art gallery is] a really special, unique environment for thinking, and I think it is ... vital that children get to visit galleries as part of their education. We are very lucky to have skilled educators in our galleries to facilitate that learning ... New Zealand is lucky to have that as learning outside the classroom for students. I would hate to see that disappear.
>
> [Art is] a really vital part of life, and for children to come in close contact with artists and start to understand their practices, and to see how quite often artists are questioning elements of life and elements of what it is to be a human in the world, and re-presenting that in a visual form or investigating that in a visual form. I think it is actually really vital for kids to engage in that and open up their thoughts about the world around them through that avenue. I think it would be very sad if we were not around doing this job.

Rachel

Introduction to the Visit

At the time of the research Rachel had been in the field of art gallery education for seven and a half years and had experience in managing both public programmes and education in two galleries. I was particularly interested in including her in the study, after having met her and noted her enthusiasm for research. When I interviewed her she was working as an art gallery education manager, managing a team of four education staff in a regional art gallery which was built in 2007. This constituted one of the largest gallery education teams in New Zealand.

The education team included: two part-time educators of 14hrs and 21hrs per week respectively; a half-time administrative assistant for education services; a school liaison and communication officer of 15 hrs per week (her job was to perform such tasks as negotiating learning outcomes and organising busses) and Rachel, who worked full-time as the learning and engagement programmes manager, and taught at least one class per day. This staffing included 1.9 FTE positions provided by LEOTC funding.

Background

Rachel's love of art emerged in childhood. She started having art lessons at a young age. Consequently a Bachelor of Fine Arts was a natural direction for her when she reached university, which she did alongside a Bachelor of Arts in Philosophy. On completion she worked for a year outside the field of art but was unfulfilled creatively. She returned to study, doing a Postgraduate Diploma in Fine Arts at Elam School of Fine Arts at the University of Auckland. Leaving university she gained a four month paid internship at a privately owned art gallery situated in a historic house in Auckland, and through this learnt about many aspects of art galleries. This was a seminal experience for her. Prior to this she saw herself working as a practicing artist and had not considered working in an art gallery. Rachel found the internship very fulfilling, and at its conclusion was employed to review and improve education services at the gallery. That role developed into the public programmes coordinator which included programming for schools, as well as running other public programmes.

Developing a Gallery Education Programme

When she started her internship, education was in its early stages at the gallery. Visits were made by some secondary schools, but the same worksheet was used each time. New to the field and with little experience in education, Rachel initially visited other art gallery educators around Auckland to find out about their approaches, and to gain insight from more senior gallery educators. She then developed primary school programmes at her gallery. Because she was the only staff member there with knowledge about education programmes she had free reign in what she developed. While Rachel valued this freedom she also felt pressure, as she did not have specific professional guidance. She learnt through experience on the job.

After three years she needed another challenge and found the public programmes manager job at her current gallery, moving to one of New Zealand's major regional cities where she had worked for three and a half years at the time of the interviews.

What is Special about Learning in an Art Gallery?

> My philosophy, is that we're an art gallery, not an art school ... our core role in the community is to provide access to artworks, using these to create, excite, inspire and facilitate discussion.

For Rachel, the students' artmaking is secondary to the viewing of artworks in exhibitions. She described it principally as an avenue or inquiry tool to help the students understand what they are looking at. Nevertheless Rachel did stress the benefit of artmaking in facilitating the development of learners' understandings about the way particular materials, tools or skills work, particularly in light of what she saw as the decline of art being taught in primary schools. She expressed the view that, in the eyes of the classroom teacher, this had overtaken the benefits of discussing, thinking about and understanding art, thus demonstrating her own perspective of the importance of language in art gallery education. She worried that classroom teachers were often focussed on the studio aspect of their visit, due to the lack of practical artmaking in schools. Rachel's priority was to be in the gallery, helping children to connect with and understand the art on show. She saw this as a primary goal of their institution.

What is it about the Art on Display that Students Need to Understand?

Rachel believes that there are many positive effects of looking at and learning about art. One of these is developing the understanding that art is a form of expression and communication. As a visual communication form, students can find out what it is trying to say. Another important aspect of art for Rachel is that it reflects society and life, thus forming a kind of record which helps us understand our world. She stated that an important benefit of art is that it is expansive in its ability to encompass a broad range of content, providing the capacity to connect to many subjects. Her view is that much can be gained through looking at art, beyond simply learning and understanding. Enjoyment and increasing well-being, particularly with regard to relating to others and social tolerance, are also important benefits of art. She stated that overall art enriches people's lives.

What Constitutes Good Quality Thinking in Students?

This question challenged Rachel at first, because in her day-to-day role, teaching in the gallery, with responsibilities to move through educational programmes, to look after the well-being of students and to meet the requirements of the setting, she does not often get time to reflect on the quality of students' thinking in the moment. She decided that much students thinking occurs in discussions where children are able to ask questions, and that these questions reflect what they are thinking and the connections they are making. For her, even seemingly irrelevant questions can demonstrate a

student thinking intently about the topic, and making a valid personal connection between the gallery lesson and their own life. In Rachel's view this is quality thinking. Like Diana, Rachel stressed student empowerment, engagement and social learning.

Another aspect of quality thinking for Rachel was students able to make abductive inferences, using visual evidence in the artwork or content provided by the educator, which make connections. In addition she believes that quality thinking often also comes out as applied learning in the students' own artworks. She stated that these can demonstrate how a child has taken on board concepts from the gallery, either in the artwork viewed or the accompanying discussion, and incorporated these into their artwork. These are evident in the students' artwork as Rachel explains, "The evidence is visual, it is right there in front of you".

What is the Type of Thinking Particular to Art that is Different from Other Subject Areas?

Rachel believes that observing and thinking about visual art is fertile ground for learning, and creates connections students may not otherwise make through talking or reading alone. This is because viewing an artwork can evoke things previously seen or experienced. Rachel described this as a feeling of déjà vu: "You look at something and you get a feeling from that reminding you of a person or a time or an event. You can't really recall why then you start to figure it all out". Rachel feels this is a distinctive kind of thinking. Additionally she described how artworks can also relate abstract ideas to concrete visual data in front of her students, rather than what they think or know based on prior experience. She feels that, while viewing visual art obviously involves preconceptions, logical, rule-based thinking is not imperative, as it is in science; that works of art give one plenty of visual evidence to puzzle over, such as the processes used to create it. This type of thinking starts with the artwork and works backwards from it. She believes this is a different type of thinking than can be achieved verbally or in writing.

This differentiation seems to relate to Spiro (1987)'s concept of the division of learning domains into those that are 'well-structured' and those that are 'ill-structured'. He puts forward that ill-structured learning (such as in visual arts), requires judgments to be made without rules or generalisations that apply to many cases. Instead, as Rachel suggests occurs in art, in ill-structured domains thinking arises from individual cases (i.e. an artwork). There is no one 'correct' interpretation of an artwork and thinking in art can be complex involved in alternative interpretations, and expansive possibilities.

What Are Other Different Types of Gallery Experience?

In addition to the thinking approaches above Rachel provided examples of the range of art experiences as: sensory (visual, oral or tactile); emotional (positive or negative); and intellectually stimulating (challenging or boring). She stressed that there are many varied kinds of art experiences. Another example she provided was an exhibition with artworks designed to meditate upon slow moving photographic images with details from nature. This enabled viewers to slow down and to

notice the small things, finding a sense of calm in silence. In this way students were able to learn to reach inside of themselves.

Rachel stressed art's power to provide sensory, particularly visual, and emotional engagement. She stated that individuals think and learn in different ways, and because of this their sensitivity to art is varied, describing her experience of children demonstrating profound emotional impact in response to artworks which might not apparently be striking.

In line with Hubard (2015) Rachel described emotion and cognition as both essential to meaning-making in gallery education. Like Hubard she considered individual viewers' emotional responses to artwork as complex, multi-layered and varied. Rachel's emphasis on the emotional components of art viewing alongside other cognitive approaches in the gallery.

How Does Rachel Teach Thinking in the Art Gallery?

Rachel described using questioning to teach thinking in her education sessions considering open questions such as "What do you think about this?" to be the most effective.

> Discussion is a really good tool for thinking, and giving students the opportunity to ask questions themselves is very important as well.

She believes it is important to allow a safe space for thinking, where all contributions are considered valid. Her team tries to elicit the students' thoughts without a preconceived right or wrong, although when a student has an idea which can be expanded on, they pursue that line of thinking.

In my visit to Rachel's gallery, her emphasis on looking, talking and viewing was apparent. When she brought her students into the gallery and sat them down, one of the first things she did was to state emphatically, "Today we're going to look, think, talk about art and then we're going to go and make some art". As well as making it sound like it was very important, she put the looking, thinking, and talking before the creation of art.

Rachel described this order as being natural for her team, even though they often spend more time on the making, particularly figuring out the studio aspect of the lesson when they're designing their programmes. Rachel's introduction communicates to the students the value of the art on display. At the commencement of the lesson, when she asks students, "What do you think we might do at the art gallery today?" most classes cite looking at art, although generally this comes after making art. She talks them through the schedule, explaining what they'll do prior to the studio session, and how the artworks on show provide inspiration.

Rachel's team create education kits for classroom teachers to support their classes' visit to the gallery. These also start with a vision statement at the beginning which highlights thinking, demonstrating its obviously important role in her education programmes. She regards all of her work with students in

the gallery to be centred around thinking. When her team develops an education programme around an exhibition they consider: how it looks (what they are looking at and what is identifiable visually), the processes involved in the artworks' creation, and the context they were created in. From this they think about how students might use those ideas to create their own artwork. She believes thinking is an important aspect of all stages of the visit, both in the gallery and in the studio; as well as before the students get to the gallery, and after they leave.

For Rachel thinking often starts with looking, in the art gallery. For her a fundamental component of any visit is looking at the art, but believes that, in line with Kirschenblat-Gimblett's (1998) idea of the museum as a school for the senses, this can be enhanced by something hands-on in the gallery space, such as in an exhibition of wooden sculpture, feeling the weight and the texture of a selection of native New Zealand wood samples, since students can not touch the artworks themselves. Handling these samples can initiate thinking about the process of turning that piece of wood into a sculpture, how difficult it might be, what tools they might need, and how long it might take. But Rachel's view is that looking can have a similar effect. It can make a learner question why or how an artwork has come about. For her looking is fundamental in encouraging quality thinking in the art gallery.

Types of Thinking in Art Gallery Education

Rachel researched the terminology around different types of thinking prior to the first interview for this research, isolating concrete, abstract, critical and creative thinking as approaches to consider.

While Rachel's programmes involve significant amounts of concrete thinking, she prefers not to ask closed questions rather simply providing students with the information, especially if getting to it is likely to be a lengthy process. This time and effort seems pointless to her. Rather than considering closed questions as part of the inquiry, the gallery teacher can provide her students with material as a starting point for other more fruitful questions. Students can absorb that information in a concrete way and assimilate it into their existing knowledge.

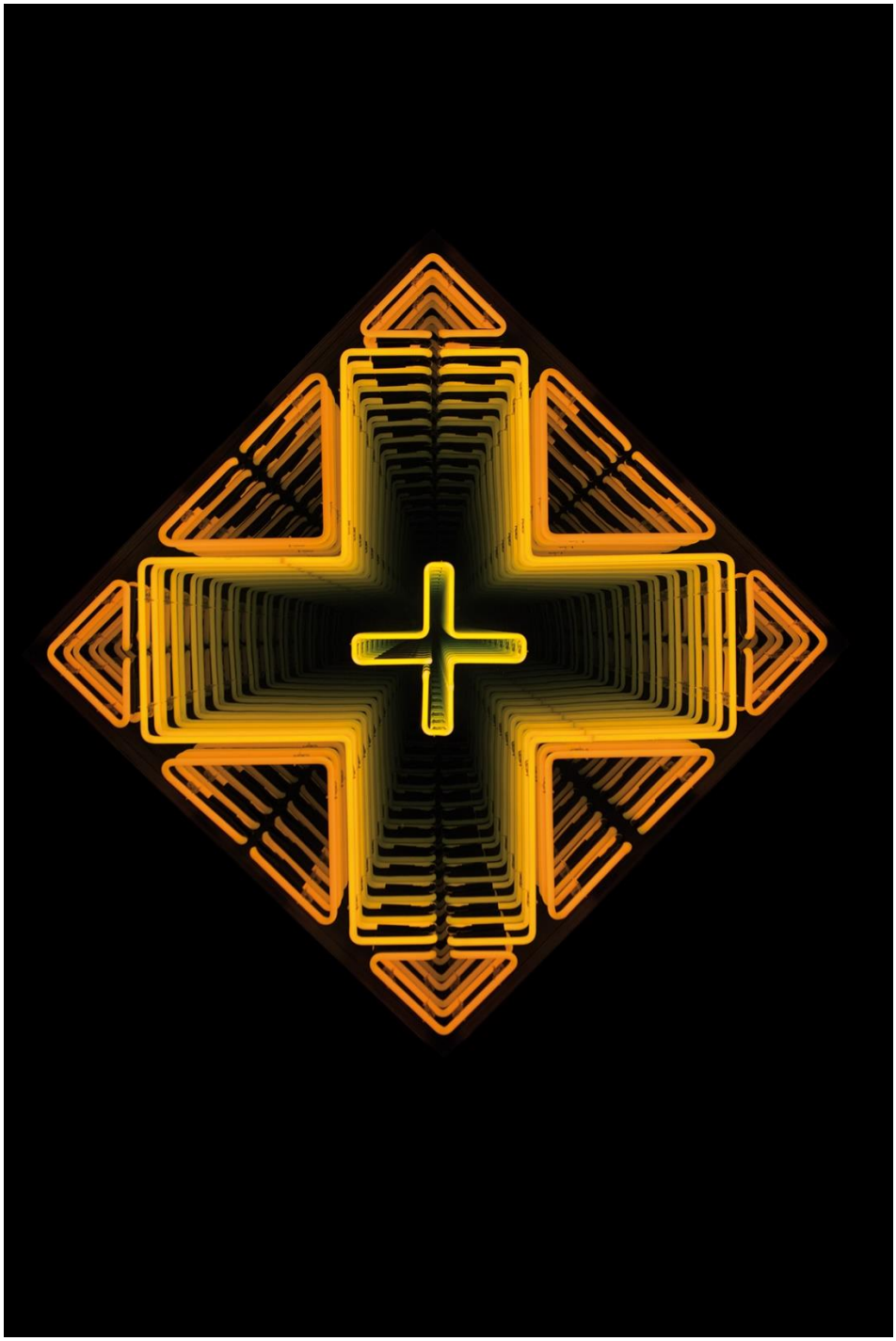

Figure 10: Bob Jahnke *Ripeka kowhai* 2015 Courtesy of the artist

Rachel considers that, in comparison to concrete thinking, she includes a substantial amount of abstract thinking in gallery lessons, such as use of symbols. Her team emphasises open questions which elicit multiple responses. She used contemporary Māori artist Bob Jahnke's work, which contains many shapes and symbols, as an example (fig.10). Rachel asked students what those symbols mean to them, or might mean to different people, using open questioning with many possible answers on many levels. For instance a cross can be a reference to the Christian faith, a sign of medicine or health, or a symbol for addition.

She also uses critical thinking with students, such as evaluating and determining the value of something, particularly within a cultural context. That is the type of thinking that she feels crosses over into artmaking the most. Rather than simply breaking down the information the student must also think critically, exploring other elements that could have an influence on what happens or the conclusion. Context is relevant in both the gallery and the studio:

> When students are in a gallery they are thinking about context, thinking about things around them, and when they are in the studio creating art they are also thinking about how the various steps they go through will influence the outcome of the work and how they interrelate as well.

Creative thinking is a particular focus in the making aspect of Rachel's education sessions. Students are given certain materials with some boundaries around them and they are asked to push those any which way they can. This practical task, pushing the boundaries, fosters divergent thinking, exploring any possible solutions to find one that works. Students are applying logic, and taking into account suggestions of the gallery educators. These projects start at one point and whatever they create, the result is entirely different for each child. They pursue their own direction with the practical art project but this occurs also in the gallery aspect of the lesson as well, because the students' associations with different things in the artworks on show are always individual, this feeds the discussion and the directions they go off in.

Literature has shown that there is often a focus on critical thinking in art gallery education (Terrassa et al., 2016) but Rachel did not show particular emphasis on it, above other approaches to thinking in her programmes. She cited concrete, abstract, critical and creative as specific approaches to thinking, but also focused on the importance of sensory engagement, including looking and emotional response. Terrassa et al. (2016) and Hubard (2011) both express caution; this critical focus may be for instrumental and general reasons rather than for the specific benefit of the art engagement itself but Rachel seemed to have a strong emphasis on the particular value of the art for students who visit, as well as the specific value of visiting the gallery as opposed to other forms of art education ("We are an art gallery not an art school"). Rachel's demonstrated attitudes align with Hubard's (2011) view that the value of art viewing is much broader than its ability to foster critical thinking skills, and can be both conceptual and embodied (i.e. engaged with the sensory, physical aspects) simultaneously.

Talking About Art

Rachel's team included the following vision statement at the beginning of each education kit created for schools:

> The art gallery learning programmes team want to ensure that students develop ways of talking about art and we aim to do this through incorporating literacy and thinking strategies

> into our programmes. We aim to provide specific knowledge about exhibitions as well as engaging practical activities into a worthwhile visit that will utilise the gallery as a special learning environment. As part of each programme we will incorporate the key competencies and values of *The New Zealand Curriculum* (2007) in a natural and fluid way.

This vision statement clearly places talking about art at the centre of the overarching aims of school visits, indicating the importance of talking to the team. The varied content specific to each education programme develops from this starting point.

Rachel's team strives to extend language in their learning with students, to find the specific vocabulary to describe what they are seeing and thinking when they look at art. In the site visit the lesson featured the development of language describing the perceived tactile qualities of artworks on display. Rachel likes to have interactive artworks or objects students can handle, to support learning and add more depth of understanding. However she finds that even solely through viewing, the gallery teachers can elicit descriptive, tactile words from the students. This is important because although often students can see aspects such as tactile qualities, they may not necessarily be able to articulate them and the development of this is a particular type of added value provided by gallery educators.

> I think that the development of language in art is important because you can articulate and be more specific about a concept and therefore acquire a good understanding about it, through developing language. The standard of discussion is strongly influenced by factors such as the accompanying classroom teacher.

Rachel stated that viewing art and talking fit together to a greater extent than making. To her, viewing and talking promote analytical thinking such as considering the relationships between the parts, and breaking an artwork down, particularly when we are talking about processes, how something is made. Rachel's emphasis on the importance of developing vocabulary in the gallery aligns with Ritchhart's (2007) view that students need a "language to both guide and talk about their thinking: interpretation, analysis, comparison, theory, conjecture, wondering, and so on" (p.148), to empower them in the gallery, giving them a vocabulary to aid their navigation and connection with the setting, and thus their learning.

Regarding the use of structured dialogue in school groups at the gallery, Rachel's described approach relates to Hubard's (2010) two styles of dialogue relating to artworks (discussed further in Chapter Three): predetermined, which aligns with objectivism, and interpretive, which links to constructivism and critical pedagogy. Rachel's approach of enabling her students to create their own meanings in response to an artwork aligns with Hubard's interpretive dialogic approach where meaning evolves continuously as the interaction progresses, which Hubard suggests allows plural, complex and ambiguous meanings to be created through the many associations a viewer might have. For Rachel ideas are largely developed through language in the gallery and she suggests using a range of means

such as the emotional, sensory and cognitive to stimulate discussions. As Hubard describes, different modes of dialogue are often intertwined in a fluid and dynamic way, even within a single conversation to develop these complex understandings.

Rachel balances the types of dialogue she uses in a learning session. She often has a particular conceptual focus for students to think about during discussion time, and might direct talk towards this. However her aim is for students to come to relevant understandings themselves. For specific, beneficial concepts, she may use particularly directed questions, with the art as an aid, so the students are looking, thinking and discussing a particular concept at the same time. For instance sometimes she uses questions to develop particular vocabulary.

Personal Taste, Quality and Values in Art

Rachel explained how she talks to students about personal taste and how this influences their thinking. She considers their judgement or critiques as valid and that through these conversations students also learn that not liking something is not necessarily a negative thing. The useful outcome of not liking something can be the interesting learning which arises when discussing ones' rationale for taste. Through this her students learn to approach things with an open mind. Rachel explained that this does not necessarily occur immediately but needs consideration, which can be facilitated through discussion.

She described how, as an educator she often steers students away from the question, "Do you like this?" to avoid this being the initial thing they think about when viewing an artwork. Rather, she tends to guide discussion to what is interesting or inspiring (or not) about it. She does not want students to feel obliged to decide immediately whether they like it, considering it better to approach an artwork openly with judgement coming later. However when judgement does arise first naturally, she feels that it is an interesting place for discussing associated ideas. For example, through this students can also learn the difference between critique and taste.

For Rachel personally, she tries to approach an artwork by asking herself "What is going on here?" instead of making instant judgement. She also identifies that her preferences as an educator and personal tastes might be at odds. She might like and be excited by an exhibition because it provides many useful learning opportunities, but at times this appreciation is limited to her role as gallery educator and otherwise she would not value it.

For Rachel making such judgements and differentiations is part of engaging with art, part of developing and deciding on one's sense of taste. She thinks it is important that educators do not instil their own taste into the learners. Because of this she has mused on whether she should encourage her learners to express personal preferences more often, wondering whether art gallery teachers avoid this fearing they might not like the direction of the discussion if the students do not like something.

When Rachel encounters a student who says, “I don't like this one” she tries to respond, “Why don’t you like it?”, and, “Do we have to like an artwork to learn or gain something from it?” She feels that this conversation is easier to have with children than adults. For her, an important learning point with students is that disliking an artwork does not make it worthless. Looking at an artwork and getting a bad feeling, might connect to something one’s past and it may raise an issue, or start a discussion. The artwork might expose or challenge something, leading to examination of new ideas, and therefore it is being effective in its own right. Rachel believes this is worthwhile learning.

Rachel described a major public art event at her gallery which effectively engaged the community, bringing in many people who would not normally go into the art gallery. Because of this it was a highlight of the year. However for Rachel some of the individual artworks did not suit her tastes. The event was fun and involved the gallery and the town, but to critique the artworks as an artist, she judged there were some that she did not appreciate. However as a public programmer, she loved the event and felt proud of the institution for organising it. She described how she had to suspend the taste of the artist inside her.

Rachel feels the engagement of the students is important in addition to the notional quality of the artwork. She also thinks it is interesting to talk about what high quality art is with students. However in addition to this, she believes that aesthetics and personal taste can be developed through viewing art with learners from a young age, building up their library of the possibilities of what art can be. She believes exposing them to high quality art is going to develop this, particularly for students who want to take art further. For this reason she questions showing them what she describes as ‘low quality art’.

She explained that her art gallery’s mandate describes its role in the community to provide the best, most high quality art available, within their resources, to the community. Rachel believes they usually fulfil this.

As regards aesthetics, Rachel emphasised increasing her students’ skill in looking at and discussing the aspects of the artworks on view, using this to develop their understandings in relation to these aspects. Her idea of holding back spontaneous judgements of art seems to reflect Kant’s (1790) formative views on aesthetics whereby judgement of value should be made after training to understand the aesthetics, although Rachel did not appear to be fixed in her views and she acknowledged the importance of context, in contrast to Kant.

Rachel placed significant emphasis on the importance of the development students’ personal taste as well as their ability to discern quality in what they were viewing. This relates to Eisner (2002a) and Gardener (1983), who both stress the role of aesthetic experience in enhancing both imagination and emotional expression, thus facilitating the development of more comprehensive intelligence. However in Rachel’s version of developing taste, aesthetic qualities do not necessarily dominate. She described other responses, such as an individual’s emotions and memories triggered by looking at art.

The Influence of LEOTC on Rachel's Programme Development

Rachel described LEOTC overall as very positive and supportive. She considers its fundamental benefit to be the actual financial support it provides, allowing education programmes to take place (although it is not her institution's only funding source for education). Another benefit of LEOTC for Rachel are the checks it requires, specifically for an educational reference support group. She finds meetings of this group very beneficial, specifically through the input provided by the classroom teachers who are members. Overall she believes that LEOTC keeps her education team focussed on the curriculum and for Rachel that is its biggest impact on the actual content of her programmes; essentially LEOTC funding provides and accountability framework which gives her team responsibility to be thinking about the curriculum and to get feedback from schools.

However Rachel sees downsides of LEOTC, in particular its specific quotas for different age levels (such as secondary) required in contracts, which can create pressure, and lead to much energy spent pursuing attendance of particular student groups. She suggested that this effort might be better put into the schools who are already visiting the art gallery and gaining learning experiences, rather than on promotion to groups with less response. In Rachel's view, the other significant pressure of LEOTC is the tendering process for contracts which takes considerable time, despite her institution being a high performing provider.

Rachel has taught both LEOTC and non-LEOTC funded gallery programmes and believes her teaching approach was similar in both. She puts this down to her specific pedagogy arising from practical experience in the field with students (she is not a trained teacher); observing them learning effectively, and using her experience to understand what helps them get to that point. She emphasises that LEOTC does not provide training in professional practice for the programmes they support. In her view, gallery teachers must be pre-trained or learn on the job as Rachel did, to build up a pedagogical library of knowledge around gallery education. This is a lengthy process, which Rachel believes is the same in a non-LEOTC situation or a LEOTC situation.

Many of Rachel's teaching approaches are a result of learning through practice: she observes a technique being effective, sees the students' engagement and the outcome from it. Rachel has found participating in my PhD project very positive in enabling her to reflect on her practice, which she is generally too busy for. Instead Rachel quickly assesses the level of engagement when she is with a class, without going in-depth. She feels this research process stimulated a worthwhile enhancement of her usual practice.

On occasion Rachel has heard talk of the creation of a requirement for all LEOTC educators to be trained teachers. She considers that this would be detrimental to the profession. For her, an important aspect of LEOTC is having access to experts, and asks whether there would be experts in art who are also teacher-trained and are willing to work for "the low wages of gallery educators".

Three LEOTC Criteria of Hands-On, Out of the Classroom and Student-Centred Learning

As discussed above, Rachel considers hands-on activities as a means to an end, a tool for developing understanding. She includes hands-on in all of her programmes, but its requirement by LEOTC is not a consideration. In the site visit related to this research, Rachel commenced her session with a hands-on activity, introducing key concepts of the lesson through students' engagement with purpose made blocks. Rachel's view is that engaging our tactile senses facilitates thinking through doing. She emphasises that there are many ways to learn besides listening and looking. For instance she might ask students to use their sense of smell, to facilitate connections and evoke memories. Rachel also feels that children learn through touch, and this contributes to the formation of memories.

Rachel's idea of using hands-on and sensory learning to evoke memories and ideas has resonance with Bell's (2017) view that the interface between sensory experience and aesthetic learning can enhance students' ability to imagine the tastes and sensibilities of others. Bell (2011) cites "negotiated conversational explorations through immersive sensory experiences with artworks [as] the central vehicle for the mediation of meaning" (p.62) in successful art gallery educational engagements. Rachel patently operates in this way, although she considers the sense of looking as one effective means for this. Rachel's use of sensory components (of which hands-on is only one) in her pedagogy aligns with Illeris's (2016) view of the role of the physical and sensory in aesthetic learning. Illeris emphasises the necessity of active involvement and physical interaction with contemporary culture, citing the art museum as a very suitable context for this (discussed in Chapter Three).

The Curriculum in Gallery Education Programmes

In the process of planning an education programme Rachel's team identifies the relevant curriculum subjects. Before their visit, classroom teachers are made aware of the particular links related to the programme. While visual art is always the main curriculum focus, the team aims for at least two other curriculum connections as well. Unsurprisingly considering Rachel's emphasis on language, one is almost always English. For the team this is essential and important, believing that gallery programmes give learners the confidence to speak about feelings and ideas. The other curriculum links are most often science but also frequently social history or maths. Rachel finds that many exhibitions lend themselves well to science, particularly in the material processes of creating art, but also in the content. Additionally they try and include a cultural component as well, particularly Māori culture. She believes that the art gallery allows teaching across many curriculum subjects and that this demonstrates the effectiveness of art gallery education as a tool for teaching as it encompasses many different things.

Repeat Visits

Rachel notes that taking a learner outside their usual educational context can create barriers if they are not as comfortable in the new setting. Falk and Dierking (2016) describe how "repeat visitors to the

same museum not only know what to expect and how to find it, but also know which parts and activities of the museum they enjoy and which they do not"(p.84) whereas for first-time users the 'behavioural codes' of visiting can create obstacles to participation. Rachel noticed that repeat visits from classes enable learners to become more and more relaxed in the art gallery. However Rachel feels that being in this environment is stimulating for students, whether they have attended before or not, as they have access to authentic artworks and activities not available at school. Rachel believes that this prompts thinking that might not otherwise occur, and the development of this is supported by the gallery educators.

Their service teaches over 10,000 students each year, with most classes visit a maximum of twice a year and thus are not able to develop relationships with individual students. Because of this it is hard for the education team to track ongoing development of students, or even particular classes, since they have them for such limited contact. Occasionally they see development across a particular school, for example they might have a group that has been challenged with scissor work, and recall this and use it as a focus when the school returns for a visit. This demonstrates the cited weakness of LEOTC's emphasis on single-visit programmes, which stymie gallery educators' ability to establish relationships over time. One of limitations in this is the lack of continuity for students' learning, which also makes it hard to assess and show how students are genuinely better off from the service.

After the Visit: The Continuation of Gallery Learning Back at School

Given her role of providing single-visit gallery programmes to students, generally not more than twice a year, Rachel finds it difficult to judge how students have developed in their thinking processes at the gallery visit and how to track this. Although she often requests photos of post-visit activities, she finds it difficult to elicit a school's engagement once they have left, aside from the regular, generic thank you letters. Although she hopes that transfer of learning is occurring, it is impractical to focus on it. Instead she considers the direction the classroom teachers might take that learning afterwards, and provides post-visit activities to enable their continuity of learning initiated at the gallery. She does not restrict these activities to art, often including writing exercises, something students can do in the community or talking activities. To me this suggests that, for Rachel, the continuation of the conceptual basis of gallery learning is more important than the practical artmaking skills developed in gallery sessions. Rachel stated that back at school, gallery learning might transfer into different learning areas that were not part of the first lesson.

A Difficult Class: Student Agency and Thinking in the Gallery

During my site visit one of the classes I observed had a dominating accompanying teacher. She demonstrated difficulty relinquishing control of her class and allowing Rachel to follow the progression of her lesson naturally, or letting her students make their own independent responses in the session. Rachel felt the students' inquiry was inhibited by this and found teaching these children

challenging, but noted it is her role to teach all visiting students according to their needs. She believes that making first-time visitors to the gallery feel comfortable enough to return is a worthwhile achievement, although she found the class discussion which occurred in the session I observed, significantly inferior to most visiting classes. However she noted that the students were engaged during the visit and showed evidence of learning in their artmaking, particularly in their pushing of the given boundaries.

These students were very reserved, perhaps due to their dominating teacher. As an agent of the gallery, how does Rachel help the students develop a sense of ownership and confidence in the gallery space? And, in that case, how does she mitigate the effects of a teacher inadvertently working against her (the classroom teacher was particularly focussed on rules and controlling her students in the venue)? Rachel described this as challenging. She emphasised the importance of classroom teachers preparing their students properly prior to their visit, due to the special nature of the art gallery space, having many precious things in it that cannot be touched. Prior to a visit her team provides each class with a very clear description of the requirements of the setting and the roles of accompanying adults, as well as pre- and post-visit activities, content information and curriculum links.

> Most teachers prepare their students very well. Other teachers sometimes put a lot of fear into their students because they're told that they can screw this up.

She feels that this approach mean that some students come into the art gallery with much apprehension.

> It is also an extremely large, open space, which can be very intimidating to people of all ages, to walk in there and be confronted with this very dramatic, echoey, kind of space. Classes generally either light up and go, wow, or kind of look around a bit dubiously. More the former, rather than the latter. It is difficult to overcome when the teacher has kind of been inadvertently working at odds to us trying to make it a safe and comfortable space.

One way Rachel developed students' agency was by asking their viewpoint and responding to every answer (where possible) positively.

> Every answer, even if someone said something off topic or they're not looking at the right artwork that we were talking about, they're still thinking. They've still given it a go. They've put up their hand, so we would respond to that and say, "Thank you for that answer," or, "That's really interesting," and we would say, "Does anyone else have a different answer?" or, "... another answer,"... Rather than saying, "No," or saying, "No, you weren't listening" "Establishing that safe discussion space is really important.

As well as demonstrating Rachel's commitment to developing student agency in the gallery, this approach also reflects her approach of including students' truths in the process of meaning-making in

the gallery, in line with Hooper-Greenhill's (2000b) 'post-museum' which recognises gallery visitors as active participants.

An example of this is the practical artmaking activity, which Rachel described as a more structured element of visits. It is developed to explore aspects of the artmaking approaches, or the concepts involved in the artworks viewed in the gallery, and is scaffolded because it requires use of certain prepared materials. The gallery educators focus the students' thinking regarding certain parts of artworks or certain ideas.

> However if a learner moves away from that… the idea that they have gone sideways with is embraced and accepted as their creative freedom in this safe space, or if what they have done is going to make it difficult for the next step and we do not want them to feel difficult, then we say, "That is a really great start. Let's think about …." Rather than coming in and saying, "No, you have done it wrong. Let's rub that out," or touching their work. Like, going in over the top and doing it for them or ... which feels a little bit aggressive, a little bit controlling. I want them to have that creative freedom and that's partly so they can feel they are safe, in this environment, to explore their ideas.

Part of this is using artworks that are by adults which might have adult concepts in them. Rachel feels her job is, "helping learners to pull out those parts of those artworks that are relevant to them and that will assist them in their learning and that inspire them, as well, and that they connect with."

Both in her practical art activities with students and her viewing sessions in the gallery, Rachel's described practice seems to be in line with van de Kamp et al. (2015) who describe the enhancement of creativity as one of the main purposes of visual arts education and state that to be creative, divergent thinking is necessary. In relation to this the influence of the supporting adults, such as the classroom and the gallery teacher, is important. As discussed Nijstad et al. (2010) found that worrying about oneself has a bad effect on creativity. This demonstrates that feeling safe and comfortable in the gallery is important, and that shaping expectations in the pre-visit classroom teachers' preparation could have a significant effect to the nature of learning at the gallery as Rachel suggests.

Adapting Lessons for Different Developmental Levels

Most adaption for different age levels occurs in the gallery phase of lessons rather than the studio time. Rachel was surprised to learn that practical aspects of lessons do not usually need much adaption between New Entrant and Year 7 because the children take different directions with the materials and boundaries given. Differing outcomes occur at various age levels, but this is not contingent on varied boundaries or materials. With younger students she focusses more on refining motor skills, and the vocabulary she uses is simpler. Rachel finds she needs to make more adjustments for age in the gallery aspect of the lesson than the studio phase. Her lessons follow a similar structure

whatever the level, but she adapts her questioning and management of students in the gallery. Additionally the depth of background content depends on the developmental level of the students visiting.

Rachel prefers teaching the upper primary level to younger students as she is able to provide more detail, and a more sophisticated level of vocabulary and dialogue is achievable for this age level. She finds the discussion more meaningful and in-depth, whereas at a lower class level children are often very egocentric in their knowledge base and interests. She particularly enjoys discussing the technicalities of how a work is created, as well as the more abstract concepts behind them.

For efficiency, her team initially builds programmes for the Year 3 and 4 level and then adapts them for younger and older levels, depending on their developmental needs. But Rachel often finds content and approaches that she uses with younger learners works just as well with the older learners. Specifically as mentioned above, the practical projects can turn out to be just as challenging for the older students as the five-year-olds, who have just started primary school.

Rachel frequently finds children to be more confident in approaching artmaking than adults, but notices significant variation between the self-assurance of different year levels of school students. She considers the Year 3 and 4 level a pivotal age, as this is when they seem to lose their confidence when asked to draw. In line with Nijstad et al.'s (2010) findings above, Rachel's team has noticed how when classroom teachers demonstrate a lack of assurance in drawing, this has a detrimental effect on students learning to draw. Her view is that teachers must model confidence and willingness to give it a go, particularly at the Year 3 and 4 level, given these students can be quite anxious about drawing.

One strategy she uses to counteract this is blind contour drawing, giving students strictly limited time, which forces them to be less controlled and submit to the drawing experience. She repeats the process three times, so the students can warm up, and by the time they do their third one, they are confident and relaxed with the task. The outcomes are interesting, because they demonstrate how students are thinking and observing. It is apparent in their pencil lines that they are looking intently at the object that they are drawing. Rachel has a number of other approaches to achieve this freedom and confidence, such as painting with long-handled brushes, which limits their control.

For Māori groups the education team adapts aspects of the lesson, particularly if there is a text component in the work they are making. If it is a kura kaupapa visit they will use the Māori language. Every lesson has a little bit of Māori language but they try to bring in much more if it is a Māori group. She endeavours to help these students to feel that the way they learn at school is the way they can learn at the gallery as well, that the way they are used to learning is completely valid in the gallery environment. Rachel feels the lesson would be less successful if she only spoke in English, as the Māori makes students comfortable.

The Range of Visiting Classes and their Teachers

Often when a large class visits showing challenging student behaviour, Rachel described having to think on her feet quickly to support students in self-managing their behaviour. In this case there is no time for reflective space, as she simply must consider how to manage the next part of the lesson effectively for the students. However there are also particular classes that Rachel feels very connected with. She described how recently she had taught two small classes where the students were very engaged. In these cases she felt she could think about the process while the students were participating in the lesson, and this gave her more flexibility to allow the direction of the lesson to change, to deviate from the structure she might usually have for the lesson, which was satisfying. However she has many classes where this is just not the case.

Rachel thinks the teacher, the class size and the age of the students all make a difference to the learning which can take place. Additionally the class dynamic and how students manage themselves are influences, and these can vary widely between classes of the same age and size. In Rachel's view the classroom teacher is very influential in this.

Trust

The fact that Rachel's gallery educational programme is well established in the school community means that they generally have the trust of local teachers. Occasionally she has a classroom teacher who does not trust her to teach classes the way they believe classes should be taught. This can be detrimental to the students' session, largely due to the practical repercussions of interrupting timeframes. Rachel's programmes are scaffolded so the practical art component is developed conceptually from the artworks which have been viewed in the gallery. It is through this process that students come up with their own artistic ideas. If the classroom teacher interrupts that specific thinking time with their own misconceptions about the way the lesson should be taught, it can disrupt this learning process. In this case Rachel is left with a decision to make: what part of the lesson should she miss out, the practical or the gallery learning. Since her lesson is scaffolded it is not easy to leave any part out and still have a complete learning experience.

Another related problem is when classroom teachers ask the questions instead of allowing the children ask them; or if the teachers ask a question immediately instead of giving the students the chance to explore the exhibition and have their questions arising from that. These situations can side-line a whole important section of the lesson. Liu (2000) and Herne (2006) have explored the relationship between classroom teachers and gallery educators, both noting their differing roles and the gallery educators' view that they can provide specialist support for the classroom teachers who visit. Liu suggests that they also can get valuable assistance from the classroom teachers. This is acknowledged by Rachel who reflected her appreciation of the benefits of her advisory groups in this.

Herne notes that gallery and classroom teachers both develop their own specific individual pedagogical content knowledge, which is equivalent but qualitatively different. This relates to Rachel's description of the classroom teacher who interferes due to lack of understanding of the lesson, despite being provided with significant pre-visit material. Herne theorises classroom teachers and gallery educators are divided geographically, institutionally, and through discourse and practice. But that despite this these two groups share an investment in the learning of their mutual students. Herne cites the need for a broker to negotiate constructive partnerships.

Hooper-Greenhill (2000b) describes the difference between the way experts and novices learn. Experts use the deep laws of the subject matter, while novice learners categorise by surface features. In this case we can see that the classroom teachers sometimes stress superficial rules of the gallery, which at times can be detrimental to student learning at the gallery. As opposed to gallery staff many visitors, such as classroom teachers and accompanying parents are novices, who view and understand exhibits in terms of immediate surface features. While Rachel's team provides substantial pre-visit information about the role of helpers at the gallery, she finds often this is not read prior to visits, and teachers' and other helpers' personalities often influence the lesson. Their guide for parent helpers states:

> In the gallery Gallery Educators will receive answers from, and answer learners' questions first. If you have your own questions and ideas to share, please wait to see if there is time for these at the end of the session.
>
> In studio please actively support learners to create their artwork. Learners should always have creative control of their own artwork within the boundaries outlined by our educators. Please be mindful of this when you are supporting them.

Influence of the Research Process on Rachel

As a result of the research process Rachel reported beginning to feel that she had not been focussing on thinking in her job as much as she might. She saw this realisation as positive as it propelled her to explore different ways of thinking and develop the vocabulary to talk about it. Rachel attributes this limitation partially to the way she came into the profession, learning by experience. She has had little professional development and is not a trained teacher. It was through participating in my PhD project that she discovered the vocabulary to describe approaches to thinking, realising that she in fact actively taught thinking in all sorts of ways in her practice. It was the articulation of this which she found difficult. Additionally, the research process has made her more aware of thinking during her classes. Because she repeats the same lesson, there is the tendency to fall into a kind of rhythm. Although she allows the students the space to develop their own ideas and thoughts, she might not be reflecting on their thinking, particularly in the course of the lesson. She might actually be thinking about what comes next in the lesson progression. Rachel ensures she verbally reflects on and validates

students' ideas at discussion time. If they are thinking a little bit laterally or sideways, she might say, "That is an unexpected answer, I really like that you have been stretching." However overfamiliarity with the process can mean that she often does not think about it.

Final Words

Terrassa et al. (2016) identified five connected, specific student capacities developed through student art engagement in galleries: critical thinking; creative thinking; sensorimotor and affective response; human connections; and academic connections, which are often simultaneously activated. Rachel's contribution particularly reflects the first four. Although she emphasised that she was not a trained teacher and that she had limited time in her job to consider philosophical and theoretical approaches, Rachel articulately described a learning programme which promotes a complex entwined student-centred approach to learning in the art gallery which took into account the special nature of her field and its particular value.

Rachel's Response to the Process

Rachel read her section in her last days working at the gallery. Sometime after our initial interviews she resigned to travel overseas. We held our exit interview a day or two before she left the country after she had left her job. Reading her section (approximately ten months after the first two discussions) Rachel found the experience distinctly positive. It was interesting to read her own professional philosophy transcribed. She felt the section expressed her voice as she perceived herself. For her the research was a very useful process with a special end product and she was grateful to have participated. The value of the process for her was demonstrated with her suggestion that it might be a useful document to provide to prospective employers as an expression of her professional philosophy.

Rachel reported having almost guilty feelings wondering whether her values as expressed in our discussions were followed through in her practice.

> When I was reading it [I thought] yes that is what I believe and those are the thoughts that I have and that is what we discussed, but do I practice it?

Considering the influence of the research on her personally, Rachel felt that although there was some follow through in her gallery practice after our discussions and her subsequent consideration of the ideas covered, it was actually reading the write-up that it brought it together for her. This had a big impact on her. The timing of this was unfortunate for her as it occurred just before she left the job so she was not able to immediately follow through in her practice. She thought if she had read it at the start of the year her teaching might have been quite different as it would have reminded her of her values. Rachel also considered it would be beneficial to read prior to commencing another position.

She felt that as a manager often the teaching is not the most important aspect of her role. Frequently she focusses on organising, planning and supporting her team. She believes the follow-through of

one's particular values into one's practice can be inhibited by the limitations of time frames and logistics. Reading the section through in her last few days of work she felt a sense of urgency:

> Oh my gosh I have to pass this information on to the others at work because this is what I think and I might not ever have even told them.

She acknowledged that for her institution the research represented a moment in time. Subsequently she was leaving and there would be a new manager with their own approach and philosophy.

Her final words, in response for my thanks her support were, "There are not many of us so we have to stick together".

Jo

Introduction

After an early morning journey in the dark, a cheerful face greeted me at the airport arrival gate. It was Jo, my next research participant, education coordinator and public programmes officer at her art gallery. Jo's venue is a regional cultural complex near to the capital city, which includes a public museum, art gallery, library, café and Japanese garden. At the time of the interviews it had been open on the site for twenty years. It has a focus on contemporary Māori and Pacific Arts.

Prior to my visit Jo had stayed the night in town with friends so she would be there to pick me up early and take me out to the venue. By the time we got to her little Toyota in the airport carpark we were already talking enthusiastically. In the back of my mind I could not help thinking "I should be recording this". As we drove the 30 kilometres out to the venue, Jo seemed very relaxed. We got into the township and she drove me around for a quick tour, taking me down to the shoreline, just to show me the local environment. She talked about the harbour and related art education projects her institution had initiated. I had a good idea of the local context by the time we arrived at the gallery. As we moved through the venue Jo introduced me to everyone, and everyone was very welcoming. When we got to the educators' office, the other two education staff members were sitting around with their morning coffee preparing together for the upcoming lesson, which they would team teach.

We caught up for a while collegially, then it was time to go and greet the class. Jo and I did this while the other two went directly to the classroom. Jo gave the class, which was junior primary, an enthusiastic greeting in Māori and brought them through the gallery to the classroom. She did not provide the students with any instructions about gallery protocol, but the children behaved perfectly as they walked through the space. These students were visiting for a specially requested lesson to create recycled art for their school's sustainable peace garden. This programme took place in the classroom and did not involve time in the gallery, except walking through to get to the art room. The three gallery educators each had roles in the lesson and the many accompanying parents were actively involved also.

Jo's Background

After art school in Dunedin Jo went to teacher's college. She imagined spending her life as a classroom teacher, however she recalled a turning point which occurred while working as Head of Department at a Wellington Catholic girls' school: she began finding the style of teaching required there at odds to her personal philosophy. It was then she started to feel a strong need for a change, taking a year's leave to study art at a local polytechnic, partly choosing this particular institution because of its proximity to the art gallery, for which she had an affinity. Students at the polytechnic exhibited there and being close by, Jo made use of the gallery's reflective space to visit for quiet adult

learning time during her year studying. This quiet, contemplative mood was one reason why she wanted to work there.

Over this period, which was pivotal personally and professionally, the gallery developed great importance to her. There Jo met its educator, who asked her to teach secondary groups in the gallery. She found this very exciting as it kindled something in her, opening up new possibilities for her as an educator. By the end of the year, she had exhibited there as part of her course, and had become very familiar with the venue. Also she was offered part-time employment as one of its educators.

It was a big change for her, and a significant decrease in salary, but the improvement in lifestyle made it worthwhile. Soon after her commencement, a full-time gallery educator position arose which she applied for and gained. She describes herself as being in the right place at the right time. For Jo the magnitude of the change took her about a year to come to terms with. She settled into her increased independence, having her own budget and choosing resources. This opened up pedagogical possibilities, which was very satisfying, particularly having the art gallery as her resource.

At the time of the research Jo had worked at the gallery for fourteen years, which passed quickly because it was hard work. About halfway through this period she was asked to take on a coordinator of public programmes role in addition to education, leading to her role involving less teaching and more coordination, which she found less stimulating by comparison.

Interview Content

The Gallery: A Special Place

Figure 11: Jo’s team creates a welcoming atmosphere in their classroom.

> When you walk in, it is a welcoming space, and there are things around that you identify with in the artworks that we’ve got here. It's almost a little bit like walking onto a marae … it’s got that feel to it.

This welcoming is expressed in the building’s overall design, and in the fact that there is a specific, purpose-built classroom, in which the education team has created a welcoming atmosphere. They represent local cultures by displaying cultural objects students identify with on the walls without over-emphasis, presenting them as a normal thing to see. This encourages students to feel like it is their place: to make clear that one’s identity and culture are welcome. Jo considers one of the special aspects of the gallery to be that it represents the region and she believes that is why they have succeeded in maintaining their LEOTC funding over time. The venue provides many opportunities to include and represent its area:

> We’re saying we represent culture here!

Inclusion is very important for the gallery education team. Jo feels that students' thinking is enhanced when they feel welcomed. She and her team take pains to communicate this, and make a place for everyone. There is a specific artmaking space for students, as well as a dedicated children's exhibition space, which displays art in ways conducive to children's interaction. When I visited, artworks were on display in this gallery at a low height, behind plastic so the children were able to touch without damage. The space had a number of hands-on activities relating to the exhibition, and bean bags and mats were provided for relaxing on. In fact, students were encouraged to be physically comfortable in all of the galleries. This was balanced by the facilitation of an underlying understanding of the mana of the space. This dual aspect is communicated in the way the education team prepares, greets and hosts the students. Additionally all the gallery staff are overtly welcoming to all visitors.

One significant way the education team works to develop student thinking is by inviting them to express their point of view publicly. The gallery values who they are and wants them to enjoy their visit. Jo recalls, prior to working there, being welcomed when she visited and feeling relaxed, despite sometimes feeling anxious in other galleries. She tries to reproduce this feeling in the students who attend.

Culture is Thinking: The Importance of Learning about Cultural Values

> In [our community] … we'll have some classes where every student is a Pacific Islander … and those children are so proud of who they are and they know who they are.

Jo will acknowledge students' cultural identity as quickly as possible, but finds that they themselves often declare their ethnic identity unsolicited, at the outset. Jo considers that for the children to be comfortable to do this indicates they are relaxed in the setting. She feels this might be partly due to the fact that the venue is a cultural hub which also houses the public library, visited regularly by the children. As well as this, the design and position of the building makes it a thoroughfare in the community, which people might walk through to get to another part of the township.

The education staff specifically welcome students, both first-time visitors and those who have come before. They see part of their role as host to the students, giving them what they need both physically and emotionally. They make students feel they are welcome, that they are a part of the place, often telling students:

> This is your place, now, while you're with us.

Through this they develop an ongoing connection. Jo sees this approach as 'the way' of their gallery. It happens with artists and other visitors, and children are no exception. Jo cites this approach as having been established by a previous director in the early 2000s. Although it is not policy, it is considered important as the gallery's tikanga. Jo is proud of this as she considers it distinct to her

institution. To me this reflects the two Māori principles of whakawhanaungatanga and manākitanga, around hospitality and community.

This ongoing connection is demonstrated when students return and describe the continuation of their gallery art experience at home, or when students come back in the weekend, and relive their learning with their family. Jo feels this demonstrates their feeling of safety in the space. She believes one aspect of her job is developing student knowledge about how to be in such places: what she described as 'the don'ts', such as "don't touch the art", but also helping students learn how their bodies can be in a gallery and gain something from it. This brings to mind Illeris's (2016) idea of the 'learning body' (discussed in Chapter Three) which wants to be actively involved in and to learn through interaction with contemporary culture such as is found in art galleries.

The Cultural Affirmation of the Gallery Helps the Students to Develop Their Thinking

Jo believes that having one's identity acknowledged at the gallery is paramount. Whatever the culture is that students are connected to or identify with must be acknowledged. But she notes that group identity is not only cultural, but there are other influences such as gender or interests.

Schools often have strong cultures. One example is the Brethren school, Westmount College, which visited the gallery. There were a number of particular protocols necessary to enable them to visit comfortably. The gallery team provided the service they needed, helping them feel welcomed and safe enough to implement ongoing educational visits. Jo notices that the expression of faith by students can be an important aspect of their culture, particularly for Pacific Island students. In this case she must consider how to manage discussions around faith, and the expression of a range of beliefs. Jo is comfortable with this, pointing out that faith is pivotal to the artwork of many of the gallery's exhibiting artists, and because of this it becomes part of education sessions.

Thinking as an Individual, and Thinking in a Group: The Place of Culture

The essence of Jo's professional practice is identity: who one is, and what one contributes to society and the world. Having one's point of view valued, but also learning that individual ideas are a part of any collaborative decision making as well. The education team reflects this by the type of responses and activities that they use, such as collaborative painting or artworks assembled from many individual's contributions. Jo stresses the importance of students engaging in collaborative learning. For her, students need to understand that when you make art you are a part of a community and that influences your practice. For Jo, effective artwork helps the children and other visitors understand that. She likes to engage her students in a wider community of practice, by sharing good education work with the exhibiting artists after an exhibition comes down. This also enables artists to see the influence of their work on the students' learning. This brings to mind Blatt-Gross's (2010) emphasis on the value of 'social intelligence' (discussed in Chapter Three), which they believe can be developed through the social and emotional properties of artmaking.

An Artistic Community of Practice which Develops Thinking Skills at the Art Gallery

Jo stressed negotiation to maximise the benefit of artists working with children. She has found that it is important to ensure that the artist understands children's thinking. In Jo's experience they often don't, and then she acts as a conduit, facilitating the connection between the artist and the students without being too controlling, since she feels the experience should be open.

Students might arrive with preconceived ideas or even no knowledge of the artist, and either way a connection must be quickly negotiated with the artist, and that students can do this, in Jo's view, demonstrates high level thinking involving communication, decision making, trust, relationship establishment and information sharing. As the gallery educator she sometimes has to deal with an artist's self-focused tendencies and refocus a lesson to suit children's understandings, for instance looking at materials or processes the artist has used. In this case Jo feels she becomes a mediator between the artist and the students.

One example of this was when two non-English speaking Taiwanese paper cutting artists visited. Their artistic product was appealing to students and related to cut paper tivaevae, which the students were familiar with. For these reasons Jo decided to go ahead with the lesson despite the language barrier. She asked the artists to show many examples of their work, before demonstrating their techniques. After this students were immediately able to attempt the technique, and achieved very successful, appealing results.

Jo views children as visual thinkers and, in this case, they were looking very closely at the process due to the engaging nature of the artwork. She did not need to describe the process step by step for them. In Jo's opinion the value of the experience was largely being able to see the actual artists create their work, and in the skill and pleasure they demonstrated in the process. Additionally the students learnt that these were professional, full-time artists from a different country, who had travelled to the gallery to demonstrate their special art process. The children were very impressed by this.

I find Hooper-Greenhill's (2000b) interpretive communities very relevant to Jo's practice. Interpretive communities use a complex network to mediate information and experience, constructing meanings socially. Like Jo, Hooper-Greenhill connects individual and social thinking, since personal interpretations occur in social and cultural environments, such as Jo's gallery. Hooper-Greenhill puts forward that while we individually interpret our personal experiences, we test and refine these socially in our particular communities.

Relationship with the Classroom Teacher

Part of Jo's role is the incidental training of classroom teachers. This professional support, in her view, covers a broad range of educational matters extending far beyond visual art. Jo believes that she has a role in pedagogical support as well as with content expertise. She gives informal positive

feedback to teachers who are working effectively, believing the process should go in both directions. She gives classroom teachers feedback, just as they give it to her (a LEOTC requirement). Also she has found that it can be useful for classroom teachers to share their concerns about particular pupils with her. This mutual engagement over students allows collegial support which is not always available in the classroom, and additionally allows for a better educational experience for the students.

Jo quite often finds teachers anxious about the behaviour of certain students during visits and that they may offer to exclude them. She is very reluctant to do this and finds often that a problem child can 'become a star' at the gallery. For this reason if the classroom teacher identifies students with behavioural issues, Jo tries to enhance their experience, so that they can shine, thus counteracting Mason and McCarthy's (2006) finding that young people in New Zealand often feel excluded in a museum setting Chapter One).

Quite Often the Problem Children End Up Being the Stars

Jo thinks that some students respond well when visiting the gallery simply because it is not school with all its associated constraints. She feels that many of the problem children who end up having a positive in the art gallery are clever and get stimulated by thinking, considering that they might be bored in their regular classroom. Commonly, when they get to experience authentic artworks at the gallery, in a fresh environment, with a completely different style of teaching, and a hands-on response, they become engaged because there is real freedom for them.

Jo notices that with some very behaviourally challenged students, the classroom teacher will provide very strict behaviour guidelines, rather than focussing on the potential motivation of an exceptional learning experience. She will hone in on those ones, giving them responsibility, such as being a leader, or praising them if they put their hands up frequently. She gives the students emotional support, but feels the main positive for them at the gallery is the motivating learning experience. The particular type of thinking which occurs in art is beneficial for these students because they constantly ask questions. In a classroom, this can be a hindrance due to student-teacher ratios, but working with an artwork can help students figure out the answers independently. Additionally, they can ask many questions because that is the culture of the gallery. Whereas, in Jo's view, in school classroom teachers are very busy, and are thus often unable to attend to questions constantly. I was interested that Jo identified these 'problem' students as clever, as it seems to align with Resnick and Nelson-Le-Gall's (1997) idea of intelligence as a social practice which includes a range of "social performances such as questioning, striving to master new problems and seeking help in problem-solving"(p.145). The gallery seems to allow this type of intelligent practice more freely that at school, by Jo's description.

Being an Individual in the Gallery Thinking Globally

The students' personal experiences are used as an important means of activating learning at the gallery. Jo will share events from her own life in the local community, enabling students to think about themselves relatively. She suggests that in order to address big topics like sustainability with students, it is necessary to connect them with the concept. One way of doing this is by telling a story about a personal experience that they can relate to. The gallery educators talk about their own whakapapa, where they are from and what they notice. They might demonstrate to students that they have particular values. Jo wants to communicate that even though the students are children, they have a point-of-view and are political; that they have the ability to make a change for the better. She acknowledges art galleries as having a political viewpoint, and also likes to present her own perspective to show that she has a point-of-view, and to model this for students.

To me this resonates with Addison's (2010a) view of the emancipatory possibilities of art gallery education (discussed in Chapter Three), which are particularly evident in the focus on dialogic practices of contemporary art. He believes that contemporary art galleries have the freedom to facilitate the questioning of social norms and structures, and many present themselves as symbolic spaces for difference and divergence.

Learning to be an Activist at the Gallery

Jo believes that there are environmental issues that cause children significant anxiety. This can be caused by images in the media, such as those showing birds with plastic in their stomachs, or icebergs breaking up. Her view is that schools often cover these issues superficially. She believes that gallery educators can tune into what the students are thinking about and help them to use the gallery as a catalyst. Artworks in the gallery can address these issues and provide opportunities for significant conversations with students. The artists are often thinking about the collective human response to important global and local events, but Jo feels it is important to remember that children also have that emotion.

Figure 12: Students working in the *Dark Horizons* exhibition.

Jo described the exhibition *Dark Horizons*, by artists who are seventh generation Australian Muslims dealing with terrorist attacks and the persecution of Muslims in Australia. She feels that children are aware that such atrocities are happening in many cultures all over the world, including New Zealand. During the associated gallery school education programme, those issues would be discussed, in relation to matters such as pack mentality and human rights. Students would be able to relate it to their own experience at school, for example if they have been bullied.

In terms of activism, Jo wants to both comfort students and talk about the issues, as in her view, ideally art galleries provide a forum for everyone. She wants students to ask questions, find out and collectively respond to the issues raised in *Dark Horizons*. She considers that schools need to have

such discussions more frequently, and that art gallery education is a good means for this: to open these issues up collectively and talk about them in a safe space. To create a place where an individual's viewpoint will be valued, not shunned and anyone can talk openly.

Empowerment is an important concept for Jo, and because of this she decided her students needed a deeper understanding of the art on show. She wanted it to develop ways to support them in dealing with big issues; to bring up and have quite hard discussions about these things without terrifying the young people. One approach Jo used to boost students' feelings of empowerment was talking to them in role, as an elderly woman, walking around with a walking stick, saying,

> When I'm an old lady, I'm so happy that you're going to be my decision makers. I think you're good people. Thank you for taking care of the world so nicely. You go off and you make some good decisions.

She finds that schools generally will not go into what she describes as, the 'meaty political stuff', such as colonisation. In her experience environmentalism is covered more often, but generally avoiding its more urgent issues. In her view schools tend to prefer easier topics such as recycling, whereas the gallery can delve further into the more substantial issues via discussions around artworks on show.

Each school has its own community with particular issues relating to its identity, however an art gallery is removed from this, neutral, and thus Jo feels, can offer something quite different from what a school can provide on a topic. On visits, teachers, parents, and children, the whole range of the community come to the gallery and Jo likes to push beyond the safe boundaries of their school topics to go deeper, so they take some tools back to school to talk about these issues. She hopes the students might also continue the conversation at home. Jo notes that, over the years, the gallery's exhibition programme has provided the education team with significant themes to work with.

It seems to me as if Jo is creating a community of practice at her gallery, described by Wenger, McDermott and Snyder's (2002) as developing personal relationships, ways of relating and a sense of identity through learning together. Like Jo they believe that individual identities are important in communities of practice as they encourage a range of viewpoints which keep the community vital, effective and productive.

Thinking in the Art Gallery Context

In Jo's view children are constantly bombarded with visual imagery in popular culture and online. Coming into an art gallery allows them to gain more depth from images, and the educator's role is to assist this. One means of achieving this is to increase the length of the interaction they have with visual works. Much of students' regular visual interactions such as games or computing are not very deep, long or engaging. Art gallery education can counteract this. Students can slowly look at something, discuss it, have many ideas, and vary the pace of learning as indicated.

An Example of Teaching Thinking in the Gallery

> Good quality thinking is about encouraging us to actively think about stuff, open ended questions. Choice making is very important, both independent and collaborative.

Viewing an artwork, the biggest question for Jo personally and professionally is "What is its purpose?" In the activity, The Art Asks You, students are given a picture of an artwork, with a pertinent question on the reverse. This starts the conversation between students and the artwork, developing a longer, deeper engagement, guiding students to consider the purpose of the artwork.

Students typically might ask such questions as: "What's it for?", "Why did they do that?", "How long did it take them?", "How much is it worth?" Considering issues like how to put a monetary value on a painting is relevant to them and complex, leading on to other questions such as, "How do we value art?", "How does it happen?", "Who does it, and why do they do it?", "What's it contributing to the world and how does it affect me?" Jo appreciates those questions as they demonstrate critical thinking. She also likes big questions such as: "Why do we have an art gallery?", "Why do we have artists?"

How to Develop Thinking in the Art Gallery

When planning a lesson, Jo's education team usually views the exhibition, and decides on one or two main starting points for the thinking. They also develop lessons by talking to the classroom teachers, negotiating learning programmes based on student needs. However, if on the day of the visit, the lesson takes a different direction, they are happy for it to evolve to suit the needs and interests of the particular class. Additionally, there is the potential for individual students to take their own learning on a tangent. Students might not want to follow the prescribed artmaking activity of the lesson preferring to pursue their own direction working alone.

The gallery education team considers that there is an important connection between hands-on artmaking and decision making. Because of this they plan open-ended artmaking activities, to optimise the thinking involved. When students view an exhibition Jo wants her students to be engaged, formulating questions in their heads. She carefully notes if the artwork is challenging them, and if so she focusses on developing their thinking. There is a broad variety of exhibitions and artworks at the gallery. Staff develop thinking and discussion around the big ideas inherent in the artworks. Visiting students may have to think about political, social or historical concepts. There can be quite sophisticated content, but by breaking it down, going into the formal aspects or its associations, the students can pose questions and maybe even answer these themselves. With active discussion of what they see, students can figure out what they think it is about. Hands-on artmaking responses can be individual and might be very personal and private, or collaborative if the exhibition has a social theme. If the artwork is about reflection on community or a group of people or culture, the artmaking response can reflect this by being collaborative.

Figure 13: Jo Torr *Transit of Venus III* 2004 Courtesy of the artist. Photo credit: Michael Hall

One example was *The Transit of Venus* by Jo Torr. This exhibition included the Georgian style dress made out of tapa cloth shown above. This facilitated in-depth discussion about colonisation, looking at cultures coming to New Zealand and imposing this style of dress on a culture. Students came up with questions, were able to work out the artist's concepts and figure out what it was communicating.

The materiality of this particular artwork inspired inquiry, but the education team also gives lessons an overarching theme, in negotiation with the school's needs. Activism or change are important themes Jo uses in the gallery. She helps students use what they observe and their reaction to this to shape their thinking. In *The Transit of Venus* local students immediately asked "Why did she use tapa cloth?" which led into the artist's concepts. Jo described how a broad cross-section of demographics from around the district came to the exhibition as part of school visits, and she considered many would not have known what tapa was. However Jo was sure that the local students would have recognised it, because it is part of their community's culture. This is an example of how, in line with the gallery's aims, an exhibition can connect with local communities, by reflecting aspects of their identity.

The artmaking aspect of a lesson gives the students insight into the thought processes of artists when they created the artworks on show. Jo encourages the students' artwork to emerge from their interpretation of the material process in the artwork on show. Students are given some guidelines for the practical, but are encouraged to take another direction or extend it, in relation to what they have seen and the thinking and the conversations they have had. Jo often sees them answering their own questions in this way. Then students take their thinking away with them, and Jo hopes that the learning will be ongoing, that the students will formulate more questions and discuss their experience away from the class group as well.

Jo's team frequently tells students there are no right or wrong answers. When questions are asked, the educators provide as much information as possible, rather than "keeping it mysterious". However Jo notes that sometimes art might be a mystery, since good artwork take many tangents, going beyond the obvious and the superficial. She finds those artworks make exciting exhibitions because students go off on different directions too, and the educators have far more to work with conceptually.

Jo is more challenged when an exhibition lacks depth. In that case it takes the skill of the educator to make the lesson go in lots of directions. Hands-on activities are one way of facilitating this. Afterwards when students come back and look at the artworks on display, there is something completely new and different to be seen in them. Through their programmes, gallery teachers can facilitate a significant development of the ideas students have on arrival at the exhibition.

Embodiment

Jo believes that a distinct aspect of thinking in relation to artmaking, is that learning becomes embodied. She describes the stimulation of seeing something going directly to one's hands, creating the desire to touch something. Jo encourages students to make themselves comfortable, for instance to lie down on the floor, and believes it is important to give them something physical to touch, such as feeling tapa cloth, or tracing the shape of the koru. Jo also uses physical interaction with the artworks viewed as a learning tool. Students might make an expressive body shape in front of a painting or

imagine sucking in the colours of the work. Being involved in drama and physical theatre personally, it is natural for Jo to include elements like storytelling and characterisation into her professional practice. This has resonance with Terrassa et al.'s (2016) emphasis on embodiment in their major review of literature around art gallery education (described in Chapter Three), describing the mind and body as "inseparable and co-dependent with the world: thoughts, emotions, perceptions, self-identities, attitudes and other forms of understanding emerge in relation to people's interactions with each other and their environment" (p.39).

Visual Thinking Strategies

Visual Thinking Strategies (VTS) is an inquiry-based teaching method which uses art to teach visual literacy, thinking, and communication skills (discussed in Chapter Three). It emerged at New York's Museum of Modern Art in 1991, devised by cognitive psychologist Abigail Housen and museum educator Philip Yenawine; becoming extremely popular and widely used in museums internationally. Learning about VTS provided a new way of interacting with artworks for Jo, enhancing her use of imagination and storytelling with students. However, as an experienced gallery educator she has her own established way of facilitating engagement with artworks, and considers it very important to guide students effectively in this, wanting to get to a deep connection quickly. In her view (as opposed to VTS), providing contextual information can create an inroad for students to develop deeper understandings more efficiently, and can at times be an effective teaching approach. She feels that to some degree VTS can be a time filler, going into description, emotion and imagination, but not at a very deep level. Jo feels that connecting the students' personal experiences and feelings with the artwork can be more effective in building a meaningful relationship with art. She finds VTS more suitable for evaluation than the teaching part of gallery lessons. She feels that when using artworks with deep, important themes such as colonisation, it is necessary to consider one's identity, one's social and community connections and how you feel, as a model to help work out understandings around these ideas. For her this is missing from VTS. Additionally, Jo has found that gallery education can promote deep and complex understandings through interacting with objects that have a cultural function. Through this, students can discuss culture and how it works, as well as contemporary artistic responses to cultural traditions, and the negotiation involved when talking about a culture that is not one's own. All in all, she believes that the important work that can be done in gallery education around cultural issues requires more than the tools offered by VTS. Jo's thoughts align with Burnham and Kai-Kee (2011) who frame VTS as a restrictive teaching method, describing it as cheating visitors out of an authentic encounter with the painting (Chapter Three).

Creating a Connection with School to Continue Gallery Learning After the Visit

Jo's team sends as many relevant links as possible to the classroom teacher before their visit. Also since the gallery education staff often team-teach, Jo often has time to individually coach the teacher during a lesson. She tries to instil ideas while they are at the gallery, when they are excited and can

see the children's reactions. Jo identifies the important aspects of the learning as they occur and suggests a number of ideas for continuing concepts back at school. Jo considers that during the visit, the teachers are participating in the thinking and the questioning as individuals, as well as via observations of their children: engaging from their own response and through that of the children. This will influence what teachers and students can both do together back at school. For me this echoes with Addison (2010b), who considers learning to be a creative, social and transformative process where the teacher is a creative collaborative themselves, working with the learner to make meaning.

> A really big and important thing about arts education in the gallery [is that] there's multiple levels that we are working with, and the questioning and the discussion that we have really do inform what the teacher's going to do back at school, and how they're going to extend it.

One example of this Jo gave was of Māori or Pacific artists using traditional concepts or ideas in a contemporary way, such as the 3D printed of Māori traditional carving designs. The teachers operate at an adult level with far more information and knowledge than their students, so they interact and think about this idea of the traditional and the contemporary in a more sophisticated way. The students are just starting to think about these ideas. Since the class goes back to school with both the adults' and students' new knowledge, they can work together to weave complex understandings about what it's about. Jo thinks that this process helps the teacher as they are able to add much more to their programme. Teachers can look things from their students' learning perspective as well as their own, and new, deeper, more complex ideas can be developed.

> A big point of difference in education in art galleries and museums [is] the artworks that give us this wonderful, rich source of conversation and questioning, and analysis, and thinking about our experience and thinking about the world, because that's what the artists are doing.

What Sort of Artworks Work Best to Develop Thinking

Jo finds many artworks effective for developing thinking with her students. In the past the gallery had themed exhibitions, for example *Bird*s, a full gallery of artworks that related to birds. It had a diverse scope of themes and styles, and included important artworks such as those by Shane Cotton and Richard Killeen. Jo feels that this style of varied exhibition on a theme has tremendous depth and scope, offering students many choices.

Students' independent looking, aside from teacher direction, is an important element of Jo's lessons. They might be asked to find tiny details in the artwork, match elements, vote on the most popular artwork, or simply to walk around and have a look. Adult helpers are included in these activities and Jo participates too. This gives a whole variety of artworks to talk about, giving students the power to choose what they want to talk about. However this approach requires significant content knowledge

from the art educator. Different age groups tend to choose different things. As well as this, the team will have artworks they have decided to work as a conceptual base, related to the hands-on response.

An Example of a Successful Cross Curricular Learning Exhibition

Figure 14: Students learning in the *Studio Antarctica* exhibition.

One artist created an exhibition at the gallery after a journey to Antarctica. (This is also discussed in the artist, Sarah's, case study later in this section). It was composed of a huge, suspended sculpture made of paper platelets with a large mat underneath to lie on. Jo considered this mat to be a key aspect in engaging children with the work. It was a dark exhibition space, with large projections playing. This created a very contemplative space, with a slow pace. The children wanted to spend time looking at the big images. Initially, they would be perplexed, but Jo's team developed students' understanding through their education programme. There was a large-scale map of Antarctica which the children sat around and discussed. As well as this there was a cut-out shape of New Zealand to scale, to compare size. Additionally, prior to the exhibition there had been an outreach programme, where the education team went out to schools with the artist and a scientist, where the students made the platelets which were an element of the exhibition. In effect the students helped create the artwork, so this was another motivating aspect of the show.

One topic of discussion was icebergs. Students were particularly interested because of global warming, and what they had heard about big icebergs breaking up. The exhibition included a film of a camera going down deep into the sea ice and reaching the sea water, the ice platelets were clearly viewed. One of the best things about the exhibition for Jo was its proliferation of rich information.

The exhibition also featured beautiful gouache paintings and drawings, and much of the student's artistic response was through drawing. Jo got some Antarctic boots and coats the students could try on, to help them understand how cold it is there. The lesson went across the curriculum covering science, history, visual arts, physics and geography. She found it a very successful exhibition, believing that the artist's being also an educator enhanced this outcome.

In Jo's view, some of the best aspects of the show were that it was cross-curricular, that the students asked many questions, and it was emotive and engaging. The lesson would finish with students sitting in a circle, talking about their emotional responses to global warming. Environmental issues make children very anxious, so it was necessary to talk about how they felt and what they could do specifically, on a personal level, to make a change.

Drawing as Thinking

One of Jo's drawing approaches is to use the whole gallery, asking students to go and find and draw something to bring back. She uses this primarily as a way to teach close observation, developing a contemplative way of looking. Jo explained that this thinking involves actually seeing and recognising something clearly and recording it. In contrast to the sharing and engaging of big ideas as discussed above, this approach focusses on the small scale. These quite intimate drawings also enable the students to begin to feel comfortable sharing their personal reflections about something, which then contributes to a bigger, more collaborative process. Through this sharing they are also gathering more information for themselves. Jo likes to facilitate individual and collective learning simultaneously. She also thinks it might provide support to those children who are anxious about the collective experiences, and allow for learners to do things in divergent ways. Jo feels that both introvert and extrovert learning styles must be provided for and spaces for quiet reflection are necessary. Often when children are sent off to draw, they buddy up with two or three others and work together. However some might want to draw alone, happy to sit by themselves focussed on one particular detail. Jo thinks that, as well as giving these students a break from the intensity of collaboration, it also allows them to experience the wider ambience of the gallery space. Sitting in the space allows the observation of how people are interacting in it, how it feels as a place, and other things you can only notice when you take more time.

Prior to the interview one of the education team had created a pop-up drawing space in the gallery using handmade sketchbooks for students to record their thoughts visually. The team uses these to help children to have a quiet reflection time and to look more closely at the artworks. The day before

the interview some children used this space and independently started categorising the artworks, looking around for things that were made from wood, and other materials. They used the pop-up drawing space to create their own museum catalogues with the sketchbooks provided.

Two and Three Dimensional Thinking

Jo also likes to have her students play with how ideas of sculpture and drawing connect with each other. One approach she takes is to have students go into an exhibition and draw to elicit ideas from it. On returning they create a sculptural response to it. As a practitioner and as an educator, she likes to experiment with varied elements from the artworks on show to feed the students' creative responses.

On one occasion she asked a group to go and use drawing to interact with the artwork in an exhibition, looking for rhythm or pattern. And since they were regular visitors she had trained them well, and they were able to do this independently and have a very reflective experience. Firstly Jo provided them with some contextual information, and described the artmaking process she had planned. After this she simply gave them their own space to draw, and when they came back they were able to develop their drawings into interesting artworks.

Figure 15: Students responding to an artwork by Nikki Hastings-McFall.

For one practical drawing response in the gallery, which emerged from viewing a Nikki Hastings-McFall circular piece, Jo provided spoons and other objects to make mandala forms on the floor in front of the artwork. Students drew with objects on the gallery floor. Similarly the education team might sometimes tape out an area on the ground to give a space for the children to create their temporary artwork in the gallery. This allows direct interactions with the artworks on exhibit. These non-permanent artworks would be photographed so the students can look at and think about them later back at school.

An Example of a Pivotal Thinking Experience in the Gallery

Figure 16: Eve Armstrong *Run Off* 2007 Courtesy of the artist and The Chartwell Collection, Auckland Art Gallery Toi o Tamaki.

A session which Jo remembers strongly because of the transformative thinking which emerged was one where a group of secondary students visited the gallery to view the conceptual assemblages of Eve Armstrong. These were arrangements of objects which might be considered junk, with titles such as *Waterfall* which conveyed meaning. Jo sensed the students were very challenged by the exhibition. She attributed this to it not conforming to the students' definition of art. After attempting to explain and engage the students she stopped and said, "You guys think this is bad art, don't you?" Whereby the students agreed and then, after making no progress in the lesson, they at last felt free to talk about

it, discussing what makes good and bad art. Their value system, which emerged rapidly, held good art as realistic drawing and painting. Jo then adapted her lesson to demonstrate the skill of working in a manner like Eve Armstrong.

She built on the discussion with a hands-on session to facilitate understanding of the artist's process. Students used word cards, featuring vocabulary like 'recognition', or 'paranoia' and a whole lot of objects which might be considered junk. They were asked to create installations expressing their concept with the objects. Demonstrating that Jo understood how challenging the art was for them enabled students to be open with their views and it became a trusting environment. There was a range of responses with some students developing sophisticated artworks and some just having fun, but all responses were accepted as valid, and they led to a significant discussion afterwards which included the role of an art gallery. They considered ideas such as, "Why do we put art in a gallery?" talking about the role of exhibitions to challenge audiences. This was not pre-planned. Jo responded to the emerging students' needs during the lesson.

At the end they reviewed the exhibition and the students had a new understanding of this process of expressing ideas through art. For Jo it was the work around the students' value system which was very effective. She'd taken a risk by acknowledging their low opinion of the art in a public space, but she needed to do this to engage the students. The success was to do with ownership for the students and letting them voice their opinions and that they had value.

This brings to mind the idea of critical thinking in art galleries being empowering for students, with Hubard (2011) who believes it allows students to make their own meanings in the gallery and Lloyd (2009) who views it as enabling them to challenge prevailing paradigms.

The Difference between Teaching in a School or an Art Gallery

For Jo, starting work at the gallery and seeing the benefit of teaching with authentic artworks with students was revelatory. At the gallery students are able to experience all the physical attributes of artworks, such as the size and texture, in the context of an exhibition. The narrative or communication of ideas in an exhibition allows them to gain much more information than using reproductions in a classroom at school. Additionally, since working at the gallery, her personal knowledge of how to create art has increased significantly, allowing a great range of engaging hands-on responses for students, which is an important aspect of her gallery education programmes. Looking at authentic artworks students are able to deduce how they are made, and thus can respond using similar artmaking methods.

Jo describes the gallery as facilitating continuous learning through students' responses, which includes the development of questions and their independent solutions to these problems. She found education much freer at the gallery than when she was a classroom teacher. One improvement was no

longer having to use schools' assessment methods, instead being able to focus on creating the best possible learning experience with the students. In the gallery her assessment happens on the spot, enabling her to make decisions about how to shape the learning process, and through this ensure that their thinking has developed from the interaction with an artwork. In Jo's experience learning art at school is slower and more difficult due to the lack of contact with authentic artworks providing powerful learning, which happens in a different, more embodied way.

Jo feels that at the gallery the artworks, artists and ideas involved are much more of a focus than in schools; as an educator she is able to meet the artists, learn about their processes, form her own opinions, and discuss these with students. Her view is that classroom teaching in schools is controlled by the government's education system whereas galleries allow much more freedom of teaching approaches and content.

Being Authentic as an Art Gallery Educator

Working in a gallery allows Jo to express more of her personality than she did as a teacher in the school system. At the gallery she feels she can be more expressive and spontaneous. When she worked in a high school, Jo felt she was not being authentic due to the expectations and control of what and how she taught. Arriving at the gallery, she had a considerable period of adjustment. She started using drama and humour in her teaching, and also allowed the artworks to influence the activities that she planned and organised for students.

Jo has had many significant experiences with children sharing details about their lives in relation to the artworks. These have make her feel both humble and braver, to express herself authentically. She believed she should reciprocate; if the students had allowed her this genuine view of their world, then she should do the same. She credits the children for teaching her how to be authentic in this way.

At the gallery Jo felt she had to present more of herself, including what she thinks and feels.

> If I am not giving anything up, I'm ... not adding much value to a conversation, and if I present who I am and my viewpoint, it is going to be a model.

She talks about where she lives, what she sees and the interactions she has, because she is talking to children who live where she lives.

> Like, did you see the thing in the harbour this morning? Or, how do you feel about this bridge being built? Did you see the harbour after the rain there? It looked like Milo!

She might talk about things she notices in her environment that the students would also see. Talking about feeling upset about certain things, she might use these emotions to facilitate a discussion with children about local issues. She thinks this adds value to the overall learning. She also encourages her other staff to share details about themselves with students, showing they are a part of this community.

At the supermarket children will say, “Hi Jo”. She accepts and celebrates her role as ‘the art gallery lady,’ and that she is a part of this wider community. Over a long period of time, she has had influence over many children.

> How often do art galleries actually reflect on what they have contributed to arts education in their region?

Another important thing for Jo is the networks that she has established over the years, and her relationships with schools; the people that know and trust her. This network is wider than education, extending to the artist community, with groups such as the weavers who come and work in the educational space every Wednesday. If Jo asks them to come and help with a school programme they will support her. She values the established ongoing relationships she has developed with local groups, through sharing the space and working together.

Socio-Economic Background

Jo notices the variation in experiences and value systems expressed by students of different locales and socio-economic backgrounds. She finds the perspectives of those from lower decile schools refreshing, as they take unexpected tangents, and their interaction with artworks reflects their values. She considers the degree of privilege of visiting children to influence their expectations of the gallery experience. Jo has noticed that children from lower socio-economic backgrounds tend to focus more on what contributes to their community and to society, and demonstrate empathy. The gallery’s contributing students are from schools in the area, and include refugees. She sees these students often being well supported by the other children in their class. “He doesn’t speak English, Miss. He comes from ...” These schools show a strong sense of community. Additionally these refugee students are able to participate in distinct ways as they have had such different experiences, which in turn influences their artmaking and responses. As well as this, where an exhibition has artwork from the students’ culture, they can teach the other children. Jo showed much enthusiasm for the cultural richness present in her region and community.

The Influence of LEOTC Funding

Jo considers student learning as defined by the needs of the particular school groups which visit, to be the central pillar of her programme development. The objectives for visits are negotiated with the classroom teacher beforehand. She does not actively focus on LEOTC criteria in programme development, rather attending to it in terms of its administration and reporting. She does however stress its benefit in providing staff to enable education services at the gallery.

Outside of LEOTC she feels has more freedom to experiment and expand learning possibilities. Most school programmes at the gallery are provided through LEOTC, but some smaller negotiated projects operate outside of this. She finds these projects more focused and having more exciting possibilities,

since they are more open-ended, thus providing much more risk taking. She feels this is necessary in order to develop her professional practice, and feels that LEOTC inhibits this. In my view this is interesting to consider in relation to Addison's (2010a) perspective that contemporary art galleries vary from schools by being more removed from the bureaucracy of government which inhibits individual agency due to "regimes of surveillance and accountability" (p.125). Jo's comments demonstrate feelings of professional freedom in the art gallery setting, but that the Ministry of Education's funding does provide bureaucratic impediments.

An Example of a Non LEOTC Education Project

In one non-LEOTC education project, led by one of the other educators in Jo's team, students developed illustrations for the science and art journal *The Current* based on their harbour. Through this gifted students were able to work with the gallery education team in an ongoing way to develop in-depth learning. This was a satisfying project for the educators involved and was possible due to Jo seeking out and applying for local funding. Jo describes the frustration of having to put energy into providing the Ministry of Education with proof of meeting their objectives, and in her view, its lack of knowledge and interest in the content of her programmes. She feels that the Ministry does not give enough resourcing or professional development to justify their demands for information or in-depth data. Jo is motivated to participate in ongoing professional development and believes the Ministry of Education is lacking in its provision of this.

> No professional development, no support, no understanding of what this profession is and what it needs, no recognition. It really bothers me that we can't maintain our [teacher] registration. That really irks me.

She describes how over her fifteen years at the gallery, a number of education staff have left for these reasons. Her view is that it is difficult to pursue a career as a museum or gallery educator, due to inadequate pay and lack of recognition.

Jo is grateful for LEOTC funding but does not like the way its criteria controls the profession. In particular she feels the evaluation and the monitoring visits are ineffective and do not provide support. She has had a lack of meaningful feedback from its auditors who, in her view, show a strong focus on numbers, rather than content and quality. She has found them unable to consider and understand some of the particular variances which might occur in the museum education sector.

Jo finds the system of funding restricting, inciting a sense of rebellion in her, which manifests positively, in her always ensuring she uses the funding to develop the education programmes requested by her users. She regrets that, in her view, LEOTC does not value her profession, but despite that, it is a resource which provides a means to an end.

Professionalism in the Museum Education Sector

Jo was the president of MEANZ, (Museum Educators Aotearoa New Zealand), the professional body for New Zealand museum educators before it went into recess around 2010. She believes that it is important to have professional support of the field. MEANZ provided two yearly conferences during its lifespan. Through these, museum educators were able to get high quality and specific professional development. Additionally such professional organisations can offer advocacy and support for each other. As a profession Jo sees museum and gallery educators as completely vulnerable having no union or professional organisation. She cited the Vulnerable Children Act and the recent health and safety changes as two important current issues in the profession. It occurred to me that Jo, working in an institution in the greater Wellington region, has more access to colleagues than many other gallery educators around New Zealand. However Jo stated that, despite their proximity, gallery educators in the region do not currently meet up, whereas in the past her education team would go and visit other galleries or exhibitions as a team. She cites heavy workloads as the main reason for this.

The Influence of the Research Process

The interview process was very stimulating for Jo, making her think about what she appreciates about her job, and consider the rationale of the learning she provides and its execution. She described how her education team often becomes involved in the teaching and has limited time for reflection. Jo thought it was useful in that it led to the gallery education team having productive discussions around ideas raised, enabling what Jo described as a 'good reboot' for their practice.

Generally Jo finds little external expression of interest in her gallery's education programmes, and she has appreciated being the focus of this research. This project and thinking about it in relation to her professional practice was helpful. It motivated her to do some personal professional reading, and while Jo's team has regular professional reflection together, this research has enabled them to think about the overarching principles of what they are doing. Not just about the curriculum in the abstract sense, but the curriculum and learning as applied to their particular setting, at their gallery.

A Year On

Jo left the gallery ten months before the exit interview, after 16 years working as an art gallery educator based at the same gallery. She now works as a practising artist, focussing on her work as an illustrator. Her choice has made her happy and she feels lucky to be able to pursue this direction. When I spoke to her she was looking forward to an upcoming contract as an artist in residence at a school in the following year. This demonstrates her change of role, from being a gallery teacher acting as a conduit, supporting the engagement between artist and student, to being the artist herself, and directly interacting with the students, yet having her professional pedagogical skills and experience to optimize the experience for children.

Before leaving Jo approached the director pointing out that she was doing two separate roles with her responsibilities for management of both education and public programmes. She suggested she could work part-time managing education, which was her passion, and they could employ someone else to do the public programmes. This was not accepted. She described her replacement as a non-educator, who focuses on public programmes. Jo reported her education team as feeling very unsupported without an education manager. In her view the new employee who has responsibility for managing the two remaining education staff is not educationally minded, and this is reflected in his approach to the staff. This seems to reflect the ongoing issue of institutions not valuing the specific contributions of education and perhaps the underlying view that anyone could do it. This aligns with the findings of Dobbs and Eisner's (1987) *Uncertain Profession* discussed in Chapter One.

At the gallery LEOTC provides funding for one full-time staff member. Jo described how this new staff member has absorbed the council funding formerly used for education services into public programmes, despite the fact that the education team still has to attain the same target numbers for student visits, with one staff member fewer for teaching. Jo feels that what she worked hard on over her fifteen years in the job has been abandoned. She believes her team will have to work doubly hard to maintain their reputation and she sees it as one of many signs that education in her gallery was not being supported.

She feels what has happened reflects the lack of recognition of the specialist nature of the education role and its professional nature. This contributed to the lack of support and discontinuation of the education manager's role at her gallery. It saddens her that, in her view, despite our attempts to champion what we do as a profession, even within our institutions, management doesn't understand or support it.

Jo described leaving the profession as a grieving process for her. She said she loved the education role, the "magic stuff" that happens in galleries with children and their parents. The gallery is also in her community making it harder for her to make a break. Additionally she has been asked for support by her former team as their new manager is not providing them with what they need. When Jo worked there she actively developed a very good relationship between curators and education, making sure the curators and directors appreciated and supported education. She fears the most recent director of the gallery does not understand and value education in this way.

Influence of LEOTC

Jo stresses that, as museum gallery educators, we do keep up with current trends and thinking in education, not just relying on our practical experience. She believes focus is always very wide, necessarily a bit more proactively wide than classroom teachers who have a more directed role. She believes that the Ministry of Education assumes that we do not do that. This is demonstrated for her by the difficulty she has been having regaining her teacher registration, subject to confirmation. Her

experience gallery teaching is not recognised as valid teaching by New Zealand's Teaching Council. Whereas in her view gallery teaching has made her a much better teacher. This reinforces her views expressed in the original interviews. She believes LEOTC should provide the field with much better support.

Overall Jo was pleased with the way I expressed her views in the write-up of her interviews. She particularly appreciated my focus on the individual and community aspects and collective learning; on the politicising of children; her views on VTS; the importance of cultural identity and her criticisms of LEOTC. Jo felt that the important things she shared were expressed in the section. She thinks it is important research for our field and that it demonstrates a good grasp of the profession:

> It will be an important document for validating our experience!

Melissa

Introduction

After identifying Melissa as a prospective participant I became particularly interested in including her as she complemented the others in a number of ways. When I contacted her and the institution she worked at, they were keen to be involved. However my visit to her venue was not to be as various stumbling blocks meant that in the end I was unable to visit her before she went on maternity leave. I went ahead and interviewed her twice with the idea of having a site visit later when she returned to work. Unfortunately the museum was then unexpectedly closed indefinitely due to earthquake issues, so I could not visit and observe Melissa teach. However her interviews give a clear indication of her programmes and approach and I feel the contribution she has provided makes her a worthwhile participant.

Background

Melissa did not originally intend to be a teacher. Her undergraduate degree was a double major in political studies and education, with honours in education. She aimed to pursue a career in educational policy. After university she volunteered in primary schools, sharing and testing the understanding she had gained while studying, comparing theory with practice in the real world. Around 2010, at her husband's suggestion, she completed one year's postgraduate study in primary teacher education. She commenced teaching in Auckland schools, but soon after moved to her current location in the South Island where she had full-time employment as a classroom teacher, followed by relief teaching. Nine months prior to starting her involvement with this research, Melissa commenced her current position teaching in a cultural complex, her first museum education role. Her job title was 'Education Officer' working roughly 40/60 on specialist art gallery teaching compared to other subjects. However her lessons tend to combine subjects using the resources of both the museum and gallery. She has a large education collection of museum objects for handling, which supplement her lessons.

In her work as a classroom primary school teacher Melissa has taught at all levels from New Entrants to Year 8, although mostly with younger students. She considers junior primary teaching a good foundation for teaching the older pupils, finding it easier to build up concepts rather than trying to simplify them to suit lower levels. Despite not originally seeing teaching as her vocation she now is committed to it, although she has also pursued her interest in policy, serving on a local school board of trustees, with curriculum and community consultation portfolios.

She does not have a background in art. Her training in the area was the few hours comprised in her teaching training, and the small amounts of professional development since she has been in the field. She described visual art as her biggest area of professional growth since becoming a museum educator.

Introduction to the Venue

Melissa's institution was her region's largest cultural and heritage institution, holding a varied collection of art, history and natural history. The complex included an observatory, a tuatara enclosure and a range of galleries, including those featuring Māori taonga, natural history and visual art. The art galleries featured both local and travelling exhibitions. At the time of the first two interviews the venue was fully operational but subsequently it closed indefinitely because of earthquake risk. The exit interview was conducted after this closure.

Interview Content

How Does Melissa Facilitate Learning at her Venue?

Since starting at the museum and art gallery complex Melissa has transformed its approach to education. Previously classroom teachers selected from a list of prescribed programmes and workshops prior to their class's visit. Her view is that classroom teachers have an idea of the learning outcomes they wish to achieve through a gallery visit, so she considers it best for them to request programmes around these. Melissa then develops appropriate learning experiences. Every lesson she teaches is different. In line with the current LEOTC requirements of the time she aims to provide what classes need, and creating gallery programmes that can fit around classroom units of study or inquiries.

Melissa develops individualised programmes for schools, working with classroom teachers to define the learning focus, discussing different ideas and language relating to their school study. She asks the teachers to provide her with the unit plan which relates to their gallery visit beforehand, so she can orient herself to the students' prior learning and the teacher's intended direction of study. Melissa builds on what the classroom teacher provides her with. Also these school unit plans often indicate the specific language the teacher intends their students to develop through the learning. This provides additional points of connection which she relates to the science behind Dweck's (2006) concept of the growth mind-set. It is Melissa's view that having the same vocabulary helps her connect at the students' level and then extend on it. She thinks making those connections is very important wherever possible. This seems to align with Ritchhart's (2007) view that vocabulary used in museum education is important as it allows students to bring form to concepts by associating them with words, and through this they can develop agency.

Melissa also finds out which stage of the classes' inquiry process the visit fits in to. If it is at the beginning of the unit of study, they may have little content knowledge. Alternately the visit could take place at the unit's conclusion (which she described as the celebration phase); or in the middle, where students are still questioning what they know and what they still need to find out. This helps her to know what type of lesson the students will need and she creates the lesson accordingly, enabling the optimal facilitation of connections for students, adding value to the gallery visit.

Her lessons generally relate to artworks in the gallery, with a significant hands-on aspect.

> Part of my job is to create an experience, so for me part of that experience is being able to see something different in the galleries, and I do try and make links with exhibitions wherever possible.

Workshops run alongside most of the art exhibitions. Melissa generally provides two options per term for New Entrant to Year 8 students. Additionally there is strong demand for programmes around events relating to New Zealand, for example Matariki, as these tie in with learning modules at school. She suggests programmes to teachers but sometimes they will request a particular art medium and that triggers ideas for her. Classes also sometimes book in simply because teachers know it will be a quality art programme, although these do generally also relate to class units or exhibitions.

Curriculum

One way Melissa optimises the value of her lessons for visiting classes is by including an element of each of the four curriculum strands of visual art (understanding the visual arts in context, developing practical knowledge in the visual arts, developing ideas in the visual arts, and communicating and interpreting in the visual arts) in each session. She has a significant focus on practical art knowledge, including many specific art techniques. She finds out the year levels of students beforehand and uses the curriculum to ensure she plans at the appropriate level. In her lesson plan she includes their learning outcomes and where these fit into the curriculum, so the teacher has them to use as evidence of learning covered.

Melissa considers that art can be part of every curriculum area. It can be taught through all subjects. In her experience at the gallery the only subject she has not taught art in connection with has been physical education, and in fact, she has ideas for potential connections with this as well. For her there are always many links which can be made in many ways with the art on display. She connects teachers' requests for curriculum links, with content relating to exhibition themes. Some exhibitions lend themselves more naturally to particular subjects, such as social science or history. As a gallery teacher she notices herself making those connections, and simultaneously ticking off the learning outcomes requested by teachers for the visit.

When considering which curriculum areas to cover, Melissa tends to follow the classroom teachers' requests, although some exhibitions lend themselves naturally to certain curriculum areas. She tries to create a bridge between exhibitions and classroom programmes.

Developing Sessions

Melissa's description of the development of her programmes demonstrate a constructivist approach to learning. This sits well both with learning in visual arts and learning through *The New Zealand*

Curriculum (2007), which as Bell (2010b) observes "favours co-constructive strategies consistent with those of arts engagements themselves" (p.31).

It takes her about an hour to prepare an individual session for each class. She uses elements of established gallery programmes, combining and changing them to meet the needs of visiting teachers. The developmental level of the students influences the requirements of each session, but Melissa can quickly adapt programmes. She has a confident knowledge of the curriculum and of the expectations of each of its levels. There is also variation between schools, and since she is familiar with many in the region, she has an idea of levels needed for particular classes. Over the period of her employment at the museum she has noticed an improvement in her ability to deduce the appropriate level needed in each case. She notes that within any year level there is a wide range of ability, so careful attention is required to ascertain the precise level of any lesson, or direction given to different abilities within the class, to ensure all students are working at their full potential.

Melissa believes that classroom teachers appreciate that she is a trained teacher with recent classroom experience and is knowledgeable about current educational language. She is able to have straightforward conversations with teachers, who can be confident that lessons will fit in with classroom programmes and pursue worthwhile directions. Even if schools have the extra cost of hiring buses to get there, she believes they can be confident the visit will be productive for their students. Since teachers must justify visits, Melissa tries to add as much value as possible.

An example of this is where one particular secondary school teacher had specific requirements for an in-depth lesson around Māori legends and tāniko (weaving) patterns. This was stimulating for Melissa because, due to her access to the museum's collection, she was able to take students to the museum's collection storeroom and show students examples of korowai (cloaks), since none were on display in the galleries. Additionally she was able to research tāniko patterns and their meaning, and to learn about specific local Māori legends to teach. One of the most rewarding parts of the job for Melissa is researching and finding new knowledge for herself to then pass on. No previous workplace has provided her with such in-depth professional development around history and art. She appreciates being paid to research and emphasises this in her professional practice.

An Example of a Personalised Lesson

A rural school came in to attend the *Polyfest* exhibition. They were focusing on Polynesian art and were in the early stages of the study. Prior to the visit Melissa identified Samoan, Tongan and Fijian art in the gallery, as well as tapa cloth. Since they were older students Melissa wanted to include learning which they were unlikely to have experienced previously, so rather than focussing on what she considered the usual Polynesian topics, she used the Hawaiian Islands. Starting the learning session with the migration history of Māori coming to New Zealand, she made a connection to Hawaii by noting that it is thought they came from East Polynesia. She made other links with Māori,

connecting the students' prior knowledge with the new learning. She also made connections with other Polynesian Islands, and then, instead of looking at Māori gods, the students focussed on Hawaiian gods, specifically Tiki, and instead of looking at tapa cloth, which she felt is often covered in school programmes, they made clay sculptures relating to Tiki. Through this they touched on history and geography. She felt they covered many new and different things that broadened their understandings. Afterwards the class visited the *Polyfest* exhibition, connecting with prior learning by looking at a piece to do with Māori gods. Additionally one of the post-visit activities suggested by Melissa was to compare Māori and Hawaiian gods.

One significant aspect of this lesson was working with clay, a medium that none of the students had used before. Melissa considers that exposing students to new media, deepening their knowledge of the range of art media available and various approaches for use, is one of the more important parts of her job. With every art workshop for school groups that Melissa runs, one of the first questions she asks herself is, "What specifically is this artist using that is different and unique? And that kids won't necessarily know about?" This aligns with Eisner's (2002a) view of the value of focussing on the unique aspects of art in learning rather than its instrumental benefits, as these are themselves of value.

Melissa chose clay for the Pasifika workshop, because it is seldom used in school. She believes this is worthwhile because individuals demonstrate different ways of thinking when they are being exposed to something new that they do not know how to manipulate and use. She sees logical thinkers, risk takers and the impatient, and finds it interesting to meet the learning needs of these different types of students.

Making Art and Learning Artistic Technique

Melissa's view is that students demonstrate their individuality through their approaches to creating artwork. Through this she gains an understanding of their thought processes, even when meeting them for the first time. She pays attention to how students start, whether they are perfectionists needing pre-planning and structure, or whether their thinking allows them to have ideas and artworks that evolve in the process of their creation, or if they have no preconceived ideas, but rather are more focussed on the tactile aspects of artmaking. A range of aspects are included in Melissa's lessons to cater for her view that the individuality of approaches of her students is important. For example, she might offer a structured starter for those who want it but make it optional, so others can follow their own approach. This lines up with Eisner's (2002a) view that a goal of art education should be to help students recognise their own particular nature and value, and that of their artwork.

Melissa's views demonstrate an understanding of individual learning dispositions as discussed in the literature review. She allows for individual learning styles, and recognises the lack of binary thinking in art, which allows for the cognitive flexibility.

Figure 17: Euan Macleod *Barrow Man* 2007 Courtesy of the artist

The artist Euan Macleod's exhibition provided Melissa with multiple opportunities to teach technique. This New Zealand born Australian painter uses dense, textured and sculptural use of paint to create expressive and symbolic artworks. One focus was blending colours, and this provided an unexpected outcome for the students. They did not realise their capabilities until they saw their completed pieces. She demonstrated an approach to creating artwork, giving ideas and parameters, but allowing the students to develop their understandings independently using their own individual approaches. The students showed both surprise and pleasure in their products. She finds one of the most inspiring parts of her job as being when students have what she describes as a 'wow moment' when they exceed their own expectations significantly.

Concepts in Artworks

Figure 18: Ewan McDougall *Revolution, man* 2012 Courtesy of the artist

Another artist exhibited at the gallery was Ewan McDougall. His exhibition contained much political content. Melissa felt that her approach to teaching his art was likely to have significant implications on students' thinking and perspectives. At the time of the first interview she was developing a workshop focussed on the uses of narrative in artwork. Ewan McDougall's artworks use narrative to create a timeline of significant events of his life. Taking that concept she would ask students to consider their own lives and create their own artwork representing a personal timeline or event. This was a different approach to teaching art than any she had previously used.

Ewan McDougall's art encompasses many concepts, despite his immediate and rapid approach to painting. There is a significant story behind each artwork, with many ideas, political perspectives, morals and values which can be considered in gallery lessons. Melissa sees many different ways to use art teaching to engage with values and morals, and for students to consider the message they might convey in an artwork. She considered that the influence of the ideas in the Ewan McDougall sessions would be significant for students. Because of the nature of the artwork, she suggested to teachers that it might be more suitable for older learners, as there is potential for more complexity and depth of thinking.

The Value of Visiting the Museum

Melissa considers that there are many valuable reasons for visiting the museum including that:

- Students are exposed to the creative processes of particular artists' processes at the gallery and influences their own approach to thinking. The Ewan McDougall workshop is one example of this.
- The opportunity to engage with the actual, authentic artwork or have a workshop with the actual artist, is very motivating compared to viewing a slideshow or looking at a book in a regular classroom.
- Students' attention and performance can be enhanced simply by hearing learning intentions and outcomes from an educator who is not their regular classroom teacher.
- Students have increased motivation through learning outside their regular classroom.
- The gallery provides variety not available at school.
- Exposure to artwork and spending time looking at and making art shows students that it is of value. It is something that can be pursued and is a possible vocational path.

Melissa believes that generally the only place children do art is at school unless they feel they are particularly good at it; that it is unusual for them to do it outside of school situations. Because her art programme occurs at the museum, not inside the school classroom, her view is that it has a different significance to students. She finds students are often surprised to find that art is something valid that they can do, rather than an aside to the current classroom inquiry as it often is at school. She believes that at school, art is often there to show a visual representation of something studied or to make the classroom look bright, whereas at the gallery it can be seen as a valid career path. In this way she aligns with Eisner (2002a) who cautions against the use of art for its instrumental value. She is disparaging of classroom practices that integrate art across the curriculum to portray other learning, rather than being valued as important learning in itself (like Eisner, 2002a). She considers that it undermines art by using it in a superficial way to serve other subjects.

One thing she sometimes discusses in her class programmes is the monetary value of the artworks, particularly since students often consider that as one of their first lines of inquiry in a questioning process. It helps to initiate a small connection: if nothing else, an artwork can be appreciated for its value. She considers that although this may be superficial compared to some other discourse around artwork, it creates a doorway into looking at and thinking about art.

Melissa considers that many visiting students' prior experiences do not allow them to see art as a productive subject or a career path. The gallery opens up possibilities for these children. Her own family emphasised accounting and economics as school subjects rather than arts and because of this she feels she understands parents' and students' viewpoints in this regard. Mirroring an attitude cited by Eisner (2002a) around the function of art education, she emphasises that art education has value as vocational preparation. However she also recognises art can have other value besides as a career. She

believes that at the art gallery, students can begin to understand that art is part of the real world, and not just something we do which is attached to a more important subject at school.

An Example of Learning Which Could Not Be Replicated In the Classroom at School

Figure 19: Cory Varcoe Photograph from the *Bodyscape* series 2017 Courtesy of the artist

One education workshop Melissa ran related to a photography exhibition called *Bodyscapes*. The artist Cory Varcoe demonstrated his photographic process and thinking to students. These were very unusual. In his artwork he used naked female forms as a layering element to photograph and create landscapes. Melissa tried to emulate his photographic set-up using mirrors and lighting. Students chose from many varied objects to create their own image which they then photographed using a range of positions and lighting. There were objects such driftwood, pāua shells, pounamu, a conch shell, even a large plastic penguin replica, and other engaging objects from the museum's education collection. The students arranged four or five objects to make a composition and adjusted the lighting.

Students had free choice within parameters to play and create lighting in different positions to create different light in the photos.

Melissa believes that the thinking around this was completely different from anything they would be likely to do in the classroom. One learning point was the difference between theory and practice. The students would have an idea in their mind of what they were going to do, and the lighting they would use but in practice it might not work and they would realise they had to rethink things. Perhaps the composition did not sit quite properly, or the angle of the pāua shell meant the light was not hitting it, to get the greens and the blues, so the students would have to make changes. She found that this process involved focussed thinking.

What Constitutes Good Quality Thinking for Melissa?

> Good quality thinking is about analysing and critiquing and listening and using more than one of those in looking and seeing from different perspectives ... It's not just about analysing something, or it's not just about critiquing or just about listening, but it's about doing them all together in conjunction with each other .... A big part of it is also responding to what others have to say, or critiquing, building on what somebody else perceived, and adding your own part to it.

Melissa sees herself having a classroom teacher's knowledge of thinking tools, referring to Costa and Kallick's (2008) 'Habits of Mind' and de Bono's (1985) 'Thinking Hats' as two examples. She is experienced in using these tools to develop thinking in children, considering her views on how the mind works and using the different sides of the brain to make connections and develop thinking. She believes that some students need those connections made explicitly and others can make connections implicitly. The important thing is making those connections. Melissa used the analogy of the brain as having storage folders for information, and the more connections the learner can make between these the better their thinking will be, again overtly referencing Dweck's (2006) 'Mindset' theory.

What is Special about the Type of Thinking that Occurs Through Visual Arts?

Melissa believes that many students in today's classrooms have a fear of failure or think it is bad to make mistakes. Her view is that in observing art, it is possible to have varied opinions in a group because there is no correct answer. People approach art with their own experiences and subjectivities so different perspectives are valid. For her, the important part of having an opinion in art is to be able to explain why one has a particular opinion. This, in turn, can help develop students' confidence and empower them to speak up with their own views which they can justify. In fact, like case study participants Diana and Rachel, Melissa describes art as a field conducive to Spiro et al.'s (1987) 'ill-structured' learning which requires judgments to be made without rules or generalisations that apply to many cases. Melissa stressed the ability of visual art learning to empower students through giving them confidence in their personal viewpoints.

When Does Good Quality Thinking Occur at The Gallery?

Melissa notices good quality thinking when students discuss artwork, using their particular knowledge of art, or general knowledge, and additionally when they apply this to their own artmaking; also when they build on their prior experiences of viewing and creating art at the gallery, to create deeper meaning and links between what they are learning and what they already know.

Good quality learning occurs when students make connections, and engage with something from a new, different perspective. Group work facilitates this through engagement with different people's perspectives, enabling a student to become aware of things that they might not have known about if they worked alone. Students get revelatory moments in discussion with their peers. The learning Melissa describes relates to Hubard's (2010) concept of interpretive dialogue which engages constructivism and critical pedagogy, rather than the learning of pre-determined ideas. Interpretive dialogue allows students to create their own meanings in response to an artwork and these meanings evolve continuously allowing the deeper meaning she describes.

Melissa's focus on group learning also reflects Resnick and Nelson-Le-Gall's (1997) view of intelligence as a social practice, including "social performances such as questioning, striving to master new problems and seeking help in problem-solving" (p.145). She feels that of the many influences on good quality thinking, questioning is important. Questions might originate from teachers, adults or the students themselves. Listening to other students' questions is an important part of thinking in the gallery, as it enables them to become aware of new ideas they had not previously thought of. Efland (2002) considers artworks themselves to be social conventions; to him, one of the ways meaning comes from an artwork is through its social context and often by the verbal mediation of teaching, which is an additional layer of social input. The influence of culture is a significant aspect of current museum pedagogy. Melissa's approach allows social mediation to develop these cultural understandings.

Also, she believes it is important for students to take the time to persevere to be able to analyse things in different ways. When Melissa teaches art, she always starts with looking. Her standard format for commencing a lesson is to introduce the focus of the visit and what the students are going to gain from it (which she sees this as standard teacher practice) before letting the students go into the exhibition to look. She doesn't give students an introduction with background information, except perhaps the artist's name, but allows them to enter the gallery to view at the art first, facilitating the development of the students' own initial impressions without preconceptions.

Melissa considers the authenticity of artworks to be significant because it is the point of difference when visiting an art gallery. Students see aspects of the specific pieces of art which are impossible to grasp in the classroom, such as their scale and configuration, in an exhibition. She considers that the art gallery educator should let students observe the artworks and respond with their own judgement,

deciding for themselves whether they like it. She believes this should occur without teacher interference. The educator can follow up with more directed, probing questions such as, “What do you like about it? What do you notice?”, but students should get their first impression unimpeded before the gallery teacher facilitates further discussion, to enable more depth.

Another way she enhances learning is to have students view the exhibition both before and after their practical session. The artist Ewan McDougall works with impasto. Prior to the hands-on session students discussed the stories depicted in his artworks, then used impasto themselves, experimenting with a range of techniques. Once the students gained new information of how the medium of impasto worked through hands-on learning, they revisited the exhibition and were able to gain a deeper connection to the artwork, due to their increased understanding of what it was actually like to be able to make them. Melissa let the students have their own first impression and then allowed them to gain information by hands-on experimentation with an art medium, before going back to the gallery and adjusting viewpoints. That procedure demonstrates a constructivist approach to thinking, with students building up information in a number of ways around the same artworks.

Personal Taste

Her students’ first impression may be absolutely hating the artwork on show. In contract to Rachel, Melissa encourages students to voice their opinion, positive or negative, telling them they are allowed to have their own perspective. She believes students are entitled to their own viewpoint. She encourages student discussion about this. Her initial questions might be, “What stands out to you? What do you see a lot of? Would you do something different if you were creating this artwork?” This facilitates talking amongst students themselves, often around what they like and do not like. Melissa asks, “What could you do to make it better?” Sometimes students say, “Oh that’s easy. I can do that,” which leads onto the practical session using art materials enabling students to gain a more informed understanding of the skill involved in creating a particular artwork. Ritchhart (2007) also sees the value of students talking amongst themselves. He puts forward that museum educators should encourage what he calls ‘conversational elaboration’ between students. In his view these discussions enable greater detail, connections, and explanations to emerge in their group museum experience.

An Example of Good Quality Thinking at the Museum

Figure 20: Tony Bishop *A family of Māori in Dusky Sound consider the advantages of civilisation* 2011 Courtesy of the Artist.

Full Noise was an exhibition comprised of artworks from the museum's collection. It was named thus because of the number of closely hung contrasting artworks in the show. Because of the variety there were many possible teaching approaches. Melissa remembers one particular visit from a group of Year Four–Six students from four different schools, where one boy was very moved by an artwork which showed a Māori perspective of Europeans arriving in New Zealand. It depicted what she described as some of the brutal aspects of colonisation including sealing, whaling and penguining. In the picture there was a pair of Māori sitting up on a hill and looking down at the coastline where European people were hitting each other with bats and clubs. The boy just stood and looked at for it a while, and then many questions emerged such as, "Why are those two Māori people just standing there?" and "Why aren't they doing anything?" He was able to have an in-depth discussion with Melissa. Since the museum has a gallery devoted to the region's history of sealing and whaling she used this display to supplement the discussion. They talked about different cultural perspectives, Melissa explained how the European view at that time was more focussed on industry, whereas the Māori saw these as taonga (treasures) and focussed on conservation. If an animal was found dead, the whole animal was used to avoid waste. All these ideas emerged through the discussion, and the boy was amazed by the portrayal of these concepts in the artwork. She observed his thinking and understanding around that period of New Zealand history changing radically, solely through his interaction with the artwork. This painting depicted the brutality of what actually used to occur in the

region where the boy lived. He talked with her for a while and then she walked away to allow this new learning resonate in him. Melissa told his teacher what had happened to enable her preparation for his ongoing questions back at school. This student was focussed on the specific artwork for at least twenty minutes. She sees this as a significant moment as it demonstrates a student having a revelation of understanding through engaging with artworks in the gallery. In my view it is important to note that this learning was facilitated by Melissa, a specialist educator at the gallery. This learning context is particularly related to the outcome.

Professional Connections

In her nine months in the field Melissa had found museum teaching exceptional because:

- She had had the freedom to develop her own programme directions;
- The professional development opportunities have been unsurpassed due to working with expert curators of history and art on a daily basis;
- She has had a budget to purchase materials to support her educational programmes (far surpassing the availability of materials when working in a school);
- There have been on-site technicians available to support her programme requirements.

Melissa considers that most of her job since she has been in the role of museum educator has been about building relationships. She has found it quite isolated professionally in the nine months she had been employed at the gallery. The only support she has received in the field of museum education has been when she has specifically gone out to search for and make a professional connection. Her manager has encouraged her to travel to different cultural venues around her area, even coming with her in one instance, demonstrating a high level of support.

Melissa appreciates the expertise on offer in the different capacities within her museum. For instance, she is able to approach the art curator, as well as other experts from the community, if she has questions regarding artworks. But she is the only educator in her venue and does not get the support of other museum educators. As an insider researcher I am the only person in the art gallery education field who has been in touch with her since she has been working at the museum. She wonders how an educator in New Zealand might get different ideas and perspectives on art gallery education, and believes it is very important that art gallery educators do somehow start to make more connections. There is an irony that as a gallery educator she sees the essence of her job as being about sharing and communicating ideas, but in terms of professional networking she has found this difficult. Melissa wants to be involved in more professional conversations, being able to use other people's knowledge to develop herself as a museum educator (paralleling the way she described the process of her students developing ideas in the gallery).

Melissa regards participating in my PhD project as an exciting opportunity for professional development, through which she might find out other gallery educators' perspectives and practice. She finds the research focus on teaching thinking particularly interesting. Since the research's commencement she has noticed herself thinking about how she uses questions in her teaching practice. She believes it has given her a different viewpoint and place to start when she is teaching, allowing her to focus more purposefully on how she brings about thinking. For her it is something that, as a teacher, one naturally does: developing thinking, directing thinking through questioning, and directing attention towards different things relating to the learning objectives. In one's teaching practice it comes naturally. However to be able to think about it more purposefully and then to start building on that more, is productive professionally.

The Development of Melissa's Collaborative Approach

> I guess I've just come from the classroom. I think that's a big bonus for me, that my background is teaching and that I know the curriculum really well and I know … what teachers generally want and think about it from their perspective … and [I know] how to best utilise the museum for their needs.

Melissa finds she can do this do that for a range of different, diverse groups that come in, such as Deaf Aotearoa. She considers being open minded and receptive to what people want enables her to find the best ways to make the museum and art gallery to work for them. She thinks that the city council ownership of her institution gives her a duty to support the community. In her view, as a community facility, her museum should be reflective of and receptive to everybody in the community, operating as a hub. Melissa states that her institution's agenda is their community and she believes that is appropriate.

She has been open-minded about providing community programmes. Deaf Aotearoa is one group which approached her to do a programme for them. She attended a meeting of lead teachers for the deaf with their students, and through this organised an educational programme at the museum. This was for students who attended different schools. Deaf Aotearoa used the gallery programme as a base for building relationships between these students. As stated Melissa sees this community building through the development of relationships as an important aspect of her job. One of the parents who attended the Deaf Aotearoa programme requested a programme for the Pasifika youth group she worked with, and this is how the museum's education programme grows in the community, at an organic grassroots level.

Experts and Ownership of Ideas

> You're not just the expert. Also, you should be learning alongside the children.

Melissa thinks it is important to remember that many people have knowledge. She does not consider it necessary to personally be a global expert and is open about this. One programme she teaches is kaupapa Māori. She feels secure in her knowledge of Te Ao Māori but acknowledges that lessons can be enriched by knowledge of the visitors. When a local high school attended this programme Melissa discovered that one of the teachers, who was listening quietly while she talked about Māori weapons and tools, was a taiaha teacher. With this discovery she asked him to demonstrate its use and to add information or voice a contrary opinion as he saw fit. For her teaching is a two-way process: learning and teaching are not just about giving and receiving information. That day Melissa's knowledge was enhanced considerably due to his additions to the class discourse. She sees this as appropriate; that when teaching, she should also be learning at the same time.

I see her as, in effect, describing a temporary community of practice occurring in her lessons in line with Wenger, McDermott and Snyder (2002) who explain how in the process of accumulating knowledge, members of such communities develop informal bonds in the mutual significance they discover through learning together. They believe "although our experience of knowing is individual, knowledge is not" (p.10) and that it is important to acknowledging its communal nature as individuals cannot master everything alone, needing multiple perspectives to compliment and develop their own expertise. Wenger, McDermott and Snyder, like Melissa, also stress the encouragement of individual viewpoints, believing that this range of perspectives keeps the community of practice vital, effective and productive. (This was discussed further in Chapter Three)

Melissa considers her job more as helping students make connections so they can become independent learners rather than as recipients of knowledge. Students come with different questions, perpetually moving the discussion in different ways, extending the gallery teacher as well themselves. This is a very rewarding aspect of the job for her.

She also works with the local Māori immersion school. When they come she makes sure that she asks questions, and does not expect to always be the expert. Although she researches, making sure she has knowledge around the area of study, she never pretends to know more than anybody else. She acknowledges people will come in with different knowledge sets, and that she cannot presume because she is in the teacher role in that scenario, that she is necessarily going to be the most knowledgeable.

Melissa runs her programmes in groups, using parents and teachers to guide students if they are available. However she considers that sometimes parents can try and take over, or put their own perfectionist ideals onto the children's artistic process. In that case, she often gives the adults a job or ask them to make their own piece of art, to enable student ownership of their artwork. She considers parents less dominant when viewing artwork, seldom trying to shape the students' opinion in the gallery. She finds parents enjoy being involved in these conversations. Sometimes if there are

sufficient parent helpers, she has separate discussions with them, particularly around content which surpasses the students' depth of understanding or ability to comprehend.

The Status of Art and Barriers in Schools

Melissa believes that the status of visual art has gone down in schools, due to lack of time in the school day, or lack of professional development for classroom teachers, especially around specific art techniques. In her teacher training there was little emphasis on visual art, perhaps about ten hours in all. A particular focus of her programmes has been how students can use particular media in different ways, building on and refining existing practical knowledge. She emphasised the necessity of theory, such as learning about the elements of art, as a basis to artmaking. She always teaches background art theory, which she thinks is overlooked or rushed in the classroom. She notices an ignorance of basic art concepts from visiting students. To potentially help counteract this, Melissa is often able to provide valuable incidental professional development to visiting teachers. She finds that teachers are often curious and ask questions about techniques or media. In Melissa's view teachers who are not confident in art, are often able to take art more seriously and create more meaningful art lessons by the time they leave.

Melissa believes there are many barriers to teaching art in schools, in particular lack of time and money. She tries to expose students to aspects of art they have not seen in their school life, seeing this as one of the most important things she does for students. The museum keeps the charge for education very low to enable as many students as possible to have the experience.

Melissa keeps lessons fresh by coming up with different ways of teaching an exhibition. However each visit brings different people and different schools with varying learning objectives so each lesson is different even if the exhibition is the same. She believes that you can teach or make connections within any subject though visual art, and this is perhaps the whole point: making connections, expanding the knowledge, learning and understanding, and that art is a fun way to do this. The justification of art education due to its ability to be integrated across the curriculum to 'enhance students' educational experience' has been cited by Eisner (2002a). Whilst decrying the superficial use of art to 'beautify' material learning products in other subject areas, she does see it as an enjoyable subject which can connect widely in the curriculum. She believes learning at the gallery should be a memorable experience and be as much fun as possible. Melissa describes it as providing a new, different perspective that you might not have considered beforehand, and giving an opportunity to create, opening up the right-hand side of your brain, instead of constantly using the left.

The Influence of LEOTC on Melissa's Programmes

At the time of the research the government's LEOTC funding supported Melissa's gallery programme. Her view was that LEOTC creates a number of logistical barriers, particularly due to the counting of students and schools. Programming and booking becomes numbers focussed due to

contractual obligations. She described herself as stuck trying to spread resourcing as widely as possible, thus limiting the potential depth of learning. She also stated that LEOTC created a disincentive to seeking repeat visitors to her programme, despite their interest in attending, and encouraged providers to adapt programmes for the purpose of increasing attendance numbers, for instance shortening programmes to fit more classes in per day, hence limiting the depth of learning for students.

Subsequently there was a tendering round for LEOTC funding and Melissa's institution was not successful. In a state of flux due to closure and working off-site, Melissa considered that they would probably limit education services until the next funding round. At the exit interview Melissa was about to leave the region with her family and move to a different city to resume classroom teaching.

Final Words

> My hope is that art gallery education in the future will be more valued … and through more studies like yours that people can see the value in actually taking the time and spending the money to get into galleries and show kids how valuable art and art education is. I think it is an important part of education, and we offer a really unique perspective that not everyone currently appreciates currently. Hopefully in time that will change. ... It is important and it is worthwhile.

Anna

Background

At the time of my research Anna worked at a regional art museum with a significant collection of international and New Zealand artworks. The original gallery is a striking neo-classical building built in 1919. At the time of the research it was undergoing redevelopment, and operating in temporary premises; Anna had been its education officer for around fifteen years. Since completing a Bachelor's in Fine Arts majoring in photography, gallery education had been her sole vocation. She first moved to the city with her partner, who had an artist residency, and while there an education position came up at the gallery. Anna applied for it, but missed out due to her lack of teaching experience. This motivated her to gain work as a teacher's aide in a local school, where she discovered an interest in education and subsequently trained to be a primary teacher. In the following year, when the gallery educator position arose again (thus reflecting the frequent turnover of education staff in New Zealand art galleries noted in Chapter Four), she successfully applied for it and has been there since. She describes it as fortuitous timing, enabling her to go directly from teacher training to the gallery position.

Prior to the interviews she had been employed part-time for around seven years since the birth of her child, splitting the full-time role with another educator. For that period she was able to work collaboratively to develop education programmes within her institution. When I interviewed her she had just returned to working full-time, as the sole educator at her gallery.

The Interview Content

Artworks in the Gallery

> If we can … make them look at the world through different eyes and different ways, then I think we are doing a good job.

The gallery shows a range of art. At the time of the interview there were only a few artworks from the gallery's collection on display, and the public had been requesting more. In Anna's experience 'historical paintings in gold frames' are popular with many visitors. She believes that her gallery generally meets a range of different tastes, providing something for everybody. For Anna's audiences, namely schools, that means artwork that is not too difficult to understand for children and other non-art specialists (such as parent helpers and generalist classroom teachers) who are in attendance at her lessons for schools, and additionally artwork that her students can relate to.

Anna considered it had been considerable time since the gallery had exhibited anything particularly challenging or confounding. The gallery hosts an annual exhibition which appeals to schools featuring currently practicing, local artists. This provides particular interest for both the community and schools. There are many connections between visiting students and the exhibiting artists. It brings a

diverse range of people in the gallery, and it shows a broad range of media. Although it is a selected show, the artworks can vary widely. The curator works to develop themes within the show, such as gardens, birds or abstracts.

The Type of Artworks and Student Response

When working with students, Anna approaches all types of artworks similarly, getting students to focus on what they see. She often talks about the visual elements of artworks, such as texture and pattern, and other aspects, such as whether it is functional or not. Her emphasis is on art technique rather than art theory for guided looking. She also encourages students to be comfortable talking about their own taste in art, stressing that they don't have to like everything on show, and often sharing her personal feelings about particular artworks. For her, it is important to make learning relevant. She does this by asking: whether and why things appeal to students; what they personally see in particular artworks; what they are reminded of, and how the artwork makes them feel. She takes a similar approach whatever the artistic medium.

Anna's approach is to follow the students' interests, enabling them to lead the learning, while at the same time, reminding them that other things are also worthy of attention. She also directs their focus to aspects which might be of use later in the lesson. Anna has noticed that the artworks which interest students are not always the ones she expects.

Providing Content Knowledge beyond Students' Prior Experience

From this student focussed beginning, Anna brings in background information, depending on where the students' knowledge leads the conversation. Sometimes she will explain the artist's message, if the students have expressed an interest, but it depends on the programme. A technique oriented lesson might not involve much about the artist's message.

Figure 21: Euan Macleod *Boat Above Submerged Figure* 2012 Courtesy of the artist and Bowen Galleries

Anna feels that the students' understanding depends on their background. In one exhibition, she noticed that Māori students independently recognised death symbolism to a greater extent than other groups (fig. 21). Comparing various groups of students Anna thinks differences in response and understanding are largely caused by prior experience and possibly differences in home background. One variation is the vocabulary that they are exposed to. She gave the example that a Māori immersion group would have different vocabulary from a non-immersion class, due to the Māori language being consistently spoken at school, and gallery programmes being delivered largely in English.

Anna has found children to be more accepting of contemporary art than adults in general and often find it fun to interact with. She feels that students approach conceptual exhibitions differently to more traditional painting shows, because of the variety and choice of objects included in artworks. Contemporary art often includes things that make them think and look more, such as combinations of things that might not appear to make sense initially. This might make students question more, asking why they are placed in a particular combination. She also finds it worthwhile seeing their reactions, and whether they like it or not and why. Anna feels that with an exhibition of representational paintings, the children see them as 'just paintings', and the subject of the artworks becomes the point of interest to the students. Also they have a kind of natural coherence because they are all the same medium, even if they are varied in content.

Thinking and Moving When Engaging with Artworks

Anna finds a difference between the stationary and locomotive viewing of art in the gallery. Additionally the architecture of a venue can influence the students' experience. She noticed a marked difference between viewing in the old gallery (closed for redevelopment), and in the current temporary premises. The old building has viewing bays, which create intimate focussed viewing experiences, while the current space is a large area allowing visitors to walk past artworks if they choose. She feels that the temporary building does not make students look intently at the art because of the way the space is laid out. Exhibitions do change every three months and that sometimes includes the curator moving walls around. Because of this the exhibition space varies, sometimes being more intimate but other times less so. However there is a small room in the temporary building that has a similar effect to the bays at the old gallery: Anna describes how one gets pulled in to particular artworks because you cannot step back to get a more distant, detached view. The space makes a visitor go in, look and engage with the art on a more personal level. Walking into the room one is faced with three walls of artwork. She thinks the way art is displayed in galleries has a significant effect on the students' capacity to think and learn. Anna's awareness of the impact of her students' physical relationship with the artwork and gallery space aligns with Terrassa et al.'s (2016) findings that a viewer's mind and body are fundamentally connected and triggered in a range of ways by interactions with authentic artworks, which in their view are inseparable from their physical and social contexts (Chapter Three).

Using Authentic Artworks for Teaching

Sometimes Anna's lessons are exhibition-based and sometimes they are developed from teacher requests. In this case she believes she is able to meet the students' specific needs more effectively. Sometimes even when she attempts to optimise an exhibition, making it as engaging as possible for teachers, it is still not appealing to schools, perhaps because it does not fit into their programmes. In this case she encourages teachers to make specific requests for topics, which can be fulfilled through the use of artworks from the gallery's collection.

There have been some occasions where Anna has not had access to authentic artworks, so has provided technique based lessons, using reproductions of artworks in the studio. At the time of my research the gallery's collection of artwork had been comfortably housed and accessible in the temporary venue, so she was able to get artworks out from the collection store regularly for education sessions. The gallery has a moveable display rack specifically for education sessions. Although she cannot have original artworks in the studio classroom, this rack can be parked centrally in the gallery. Usually the gallery staff, such as curators, puts it out for her, and after teaching the lesson they will come and roll the rack back to the storeroom. When three classes visit in a day, the works would stay on the rack in the gallery for the whole day with a note attached for visitors explaining why they are there.

Hands-On Artmaking Versus Viewing Artwork in the Gallery

Anna considers artmaking to be a very important aspect of gallery learning. She cites the value of circulating around the studio classroom while students are artmaking, to revisit concepts introduced during the viewing of artworks in the gallery. For her this time is valuable: for engaging individually with students, and assessing both their artmaking approaches and concept development. She can correct students technically and give individuals teaching points. Anna also makes suggestions about new approaches that might suit particular students. She often reminds them to be flexible, not to necessarily use their initial ideas, but to push themselves beyond their regular practice, for instance trying unfamiliar drawing approaches out of their comfort zone.

While Anna particularly values the practical aspects of her lessons, she also considers the viewing of artworks in the gallery beneficial as an opportunity to hear students' thoughts and what they see in the art, which she particularly enjoys if she has not seen or noticed those things herself. She let her students know if they are giving her a new perspective, even though she may have a long relationship with the artwork.

For some students practical artmaking is the only motivating part of the visit. Viewing artworks in the gallery has little appeal to these students. Anna ties the two aspects together; during the artmaking she refers back to the gallery learning, and adds these elements into the students' practical artmaking activity. She believes this makes the viewing become more relevant for them. When they try techniques that might have looked easy in the gallery, they sometimes develop more respect for it when they actually try it themselves, learning the artist's process. This idea was also expressed by other case study participants, Melissa and Jo.

She lets students know that because the artmaking period is short and they are working quickly (particularly compared to the processes of the artists on show in the gallery), their product is not meant to be perfect. The pieces students make are about experimenting and learning; it is a playtime for trying out new things. Sometimes it works out and the students love the results, which is pleasing

but not necessary. For her the point that the students are engaged and giving something ‘a good go’. She wants the students to understand that they cannot expect to create a masterpiece in that amount of time and that is not the point. That over time their skills will develop.

Thinking

The Special Type of Thinking Students Can Use In an Art Gallery

Anna believes that going to a different setting removes distractions that students might have in the classroom, enabling more focus. The gallery provides the expectation of learning, but in a fun way. She feels her gallery is a safe and exciting learning environment, where students can express their views, discuss what they see, and how their world is reflected in the artworks. She describes it as being like a treasure hunt for students: they have to explore and find things, rather than follow the regular routine of classroom learning. The students can look at things they might not have seen before. Sometimes the children have been shown some of the artworks prior to the visit from the resource she provides to classroom teachers, and in that case, Anna knows they’ve done some pre-learning. When this happens students are excited to find that they had those pictures up at school, and all of a sudden, they are here as well. They like seeing the original thing. However Anna thinks for the children a big positive is that it is a fun experience away from school and she believes that their learning is increased by the pure fact that it is different and in another space.

The Difference between Good Quality Thinking in Visual Arts and Other Subjects

Anna believes that the thinking that happens in art can involve more risk-taking than other subjects because judgements are based on personal knowledge and opinions, and thus logical judgements do not have the same relevance. To get thinking started in visual arts, she feels a teacher must let their students know they are in a safe environment and whatever they say has merit. This is her starting point for developing thinking in visual arts and from there it takes different directions, building off that through questioning, looking again at the artworks and re-evaluating.

Anna described how in subjects based on logic such as maths, right and wrong answers are more clearly defined. While there may be a range of ways to get to the result, there is only one correct solution in the end, which she believes creates anxiety in some students. By contrast, in art there is no right or wrong, and an individual’s interpretation is valid. In addition to this, these interpretations can develop in groups.

> I think it allows more freedom of thinking, especially for those students who aren’t necessarily confident in those other areas.

She wonders whether these students are more visual, allowing them to be able to thrive in a visual art environment.

Art allows students to be open to pursue their personal approaches to problem-solving. Although art is often open ended, it can also have more structured activities. These art projects might end up with similarities between students, but also variation. Anna strives to bring out individual responses even if the theme is the same for the entire class.

Anna does not believe in teaching step by step paintings that end up identical. She usually will demonstrate techniques as a guide for students, to support them to achieve the effects they want, and giving them one on one support to realise their own artistic visions, all the time monitoring herself to ensure her teaching is not too directed:

> It's learning the rules and then knowing how to break them.

She cites the purpose of learning to be its application to other things, once mastered. An example she described was learning to render an object in three-dimensions using shading. Once mastered this is a transferrable skill which they can apply to other subjects.

Anna hopes that a student's lack of confidence in visual art at school might not be present in the gallery as it is a different, exciting and new context. Considering how she might influence students' thinking through their questioning approaches, she notes a significant difference between structured discussions led by an educator with students sitting in front of artworks, and those of students independently walking around, engaging and interacting freely with the art. In the latter case what they see and their thinking grows from their own interests, more so than in a discussion guided by her. She finds this less-structured approach easier with primary students as in her experience, secondary students are less willing to share their ideas. The main way Anna tries to guide thinking is by using questions that make students notice the elements of the artworks, allowing them to develop their own thinking from there. Her description of the value of different types of dialogue in the gallery reflects Hubard's (2010) categorisation of these into predetermined and interpretive approaches, which relate to different educational methodologies and purposes (discussed in Chapter Three). Like Hubard, Anna advocates using a combination of both styles in lessons, to develop the best learning outcomes.

Curriculum Areas

Transfer of Learning from Art Education Programmes in Galleries into other Curriculum Areas

Anna explained that, in her view, art encompasses everything:

> I think you'd be hard pushed to teach art without linking it with anything else.

In this I was reminded of Bell (2010b) who suggests that the complexity involved in art is relevant to healthy learning in every other subject domain. She includes links to a range of curriculum areas in her kits for schools. For her the link between art and English is obvious. Although she does not overtly point out English links in her kits she considers all of her programmes build vocabulary

through description and facilitate the verbal expression of many concepts. In Anna's view art can be a starting point for English and Maths. She describes how even teaching specific art techniques and elements of visual design encompass these subjects, expressing her frustration of schools' focus on numeracy and literacy. In her view, a focus on art could provide confidence to students who don't have a strength in these, and this might transfer and enable a natural improvement in literacy and numeracy. Another example of cross-curricular teaching is printmaking which, in Anna's view, always is mathematical, and particularly relates to geometry. Science frequently links to her gallery programmes, particularly in animal themed lessons. Exhibitions with an environmental theme also align the sciences and art.

Anna finds that art moves fluidly into other learning areas, more so, in her view, than for other curriculum areas. She sees it as a starting point to delve into other learning areas, describing it as a hub which it is possible to tie all other learning onto. However she stated that it did not seem to her that classroom teachers allow art to flow across the curriculum as freely as they could. Although she admitted this might simply reflect her own enthusiasm for the subject, imagining herself as a classroom teacher, putting art everywhere and incorporating it into every curriculum area. On a related subject, Anna noted that the gallery educator's expertise has an influence on the subjects which are covered. Her own LEOTC contract is to provide art experiences, so her focus is largely in that area, touching on other subjects such as science, or history. She has not managed to tie in music, drama or dance often, despite having a personal interest in these areas.

The Students

Developmental Differences in Thinking between Primary and Secondary Students

Anna finds it hard to articulate the developmental differences in thinking between secondary and primary students because younger children demonstrate thinking overtly while the older ones think but do not verbalise their ideas. They are generally unresponsive to her questions. She finds this aspect of teaching secondary unsatisfactory, likening having a discussion about they are seeing to pulling teeth. Some of the visiting secondary students' classroom teachers bring worksheets, which focus them on looking and thinking. Anna feels that the older students are often there for a lecture rather than a guided discussion.

She is considering the use of technology to elicit more open responses from this age group. Students could privately use their devices to respond to questions and the results would be shared anonymously. While this would be interesting as a starting point for discussion, she considers it may be difficult to develop these ideas and keep it anonymous.

Anna thinks it is very important that students can explain their preferences, including why they do not like something. Like other case study participants, she sees her role as providing them with the tools

to be able to voice these, and additionally, helping students discover that opinions about artwork might not be fixed, that they might evolve with the addition of more information.

Anna does not find much of a difference between the thinking of different levels of primary aged students: they are all motivated to share, especially younger students. The younger ones can be more divergent and impulsive in their thinking. The youngest primary students sometimes do not understand the questioning process, putting their hand up just because others are, but not having an answer. She finds at the Year Five–Eight level, students become shyer, but also more knowledgeable and experienced, so the discussions can be more interesting.

Meeting Individuals' Learning Needs and Styles

Anna feels that to work as an art gallery educator one must remain very flexible. It is necessary to be able to change the direction of the lesson very quickly in response to the visiting students. If they do not demonstrate the prior knowledge or ability to fully benefit from the pre-planned lesson, it is necessary to adapt the programme. She describes figuring out how much they know and making that decision in a short period of time, unless the classroom teacher lets her know it is the beginning of their topic beforehand.

Anna describes one exciting aspect of her job is the necessity to constantly improvise, the spontaneous teaching moments for which she cannot prepare. One example of this is how a child visiting with significant behavioural needs can change the whole lesson for the class. She needs to support and keep them focussed and busy so the rest of the students' learning can continue. She must quickly assess and integrate their learning needs while continuing to teach the whole class.

Anna finds many students have a lack of art-related skills. They have not had the practice, and also do not demonstrate the resilience, to persevere. She finds the necessity of changing lessons to support these groups disappointing. She is sad to hear the students saying, "I can't do it. I don't know how to do it. I hate it. I screwed it up. I've thrown it away," and being so hard on themselves. One particular school she works with needs twice as long as usual for each education session, with half the time being spent building the students' confidence. Junior primary students who have fewer fine motor skills will confidently give things a go and value their product, but she finds boosting the confidence of older students who lack skills exhaustingly hard work. Some of these students even end up having emotional breakdowns due to their lack of confidence. She stresses the need to prepare in advance for groups who need extra support with the technical skills of artmaking.

Demonstrating Development in Thinking during a Session

Anna assesses her students' development in thinking at the end of sessions, where she gives them the opportunity to offer insights. Additionally, sometimes when students show their appreciation for the lesson, they demonstrate new learning. She also finds that if, in the practical aspect of the lesson, the students have the opportunity of making more than one piece, then she is able to assess development.

Increased speed or confidence the second time are two indicators to her that their learning has changed. Part of this capacity is tied to Anna asking students about what they know when they come in. At the beginning of lessons she lets discussion go and notices how they ask questions and in this way has a baseline understanding of the students' knowledge.

Enhanced Learning through Repeat Gallery Visits

Anna finds that students who visit regularly know what to expect. They know they are going to be looking, talking and then making. Because they know the routine, they are more willing to sit through the talking and thinking first. Like other case study participants, she scaffolds learning during the various phases of a visit. However, she feels they are probably unaware that the concepts in the first parts of the lesson carry on in many ways during the artmaking.

Anna believes repeat visits are beneficial because students know that we are going to have a discussion. Because they know that it is safe, she believes they are more willing to contribute. Occasionally a group is so absorbed in the dialogue that they do not have enough time for all their questions. They have got to stop talking, and go on to making their artworks. Anna has mixed feelings when this occurs, because the students are engaged, demonstrating good thinking, and want to continue the discussion. Thinking varies depending on the school, with regular visitors very familiar with the routines and generally having excellent behaviour because they are prepared. Anna also finds often that the children with specific behavioural needs which require hands-on activities are very satisfied after gallery sessions, because their learning needs were met.

Adults' Impact on the Learning that Occurs in the Gallery

In Anna's education programmes for schools, the parent helpers often actively participate, sometimes even putting up their hands and answering questions. Frequently they join in the practical aspect of the lesson which she encourages if it is logistically possible. However sometimes it is important for the parents to support the students in the practical aspect of the lesson, so they do not make their own artwork. Otherwise, for instance if it is painting, everyone including parents gets paper and a paintbrush. Some will join in, and some will shy away. Anna thinks it is important for the children to see that their parents are giving it a go, whatever their experience and ability. Sometimes she overhears discussion between parents and children, such as, "Oh wow, that looks really good, Mum." "Oh thanks, I really like yours." This often starts others looking at each other's work and complimenting each other, or asking questions about what they are doing. Anna encourages this community of practice where all ages can learn, share and encourage each other.

Anna is in two minds about teacher modelling of artmaking activities: she wants to show a good example, but also does not want to set a standard too high for the students, making them unconfident. She decides whether to model techniques on a case by case basis. It works well if the students are confident. When she demonstrates, she works very quickly to save time. Because of this her product

usually is not developed and often does not look particularly good. She does not believe it is helpful to present students with modelling of a perfect product. As an educator she thinks it is good to admit you cannot or do not do something well for a range of reasons. Sometimes she might tell the students she needs to continue working on a piece later.

Programme Evaluation

Providing What Classroom Teachers Want

Anna uses electronic teacher evaluation forms to ensure that she has met their learning criteria. She gives them the option of identifying themselves as well. When commencing with electronic forms she wondered whether the anonymity would make teachers more honest, but she has found the comments similar. Anna follows up on the evaluation forms, making changes where necessary. She feels that classroom teachers provide clear feedback, as being upfront about problems and sorting them out, is a constant necessity in their job.

Children's Feedback of Gallery Programmes

At the time of the interview Anna did not provide evaluations of her programmes for students. She was considering developing an electronic way of doing this. She always has students who finish early, with time to complete evaluation forms. However this would not provide a range of student responses as only the fast workers would get to complete, but she considers that this would be one way to get some form of feedback. Additionally for classes which continue learning back at school she had the idea of emailing an evaluation form which the whole class could answer, giving information about learning outcomes; and they can provide details such as what school they are from. "I think you really need to tailor an evaluation form specifically for every lesson". However individual tailoring requires significant time for the development of each form. If she is teaching the same programme each day she would use a similar form, but otherwise the questions need to be worded differently each time.

Anna finds it difficult to measure individual learning in the time frame that she has. The thank you letters she receives sometimes include what they learnt and what they enjoyed finding out about provides an insight into student learning. She believes that the classroom teachers are more likely to see and understand the value of learning which results from gallery visits. This is because they have an ongoing relationship with the students, and can see who has made a leap in their learning or confidence. Because of this, she believes it is more appropriate for them to assess the learning.

The Gallery

The Influence of the Particular Nature of a Gallery

For Anna different galleries evoke a different type of art experience. Her gallery has a large permanent collection, and this allows a particular approach to developing sessions. Recently a classroom teacher requested an education session on cats, and due to the size of their collection Anna was able to bring together a selection of artworks on this theme and run a lesson. Students were able

to talk about them, and look at particular aspects of their bodies and their shape, and were inspired to create their own artworks. The collection also gives her the option, if the exhibitions on show do not interest teachers, to bring specific artworks out for lessons. Anna is able to be responsive because she has staff to support her. As noted above, she can negotiate with the curator of collections, requesting specific artworks or subjects, who will organise it for Anna.

Overall her institution is supportive of education programmes, despite the occasional issues which arise due to differing needs of the various capacities of the gallery. Exhibition changeover is one example of this. The technical team might need to paint and use power tools but Anna still needs to provide education programmes for her students if changeovers take place during the school term. The education team works together and compromises.

Exhibition programming has a big influence on education programmes at Anna's gallery. In the past when gallery management had exhibition changeovers quarterly, coinciding with the holidays, it worked well with school programmes. Other times when changeovers might occur over the whole gallery for up to three weeks during term time, it becomes harder for Anna to develop art gallery education programmes for her school groups. She suggests, since there is a willingness and desire to have education services at her gallery, the gallery staff, including education officers, should collaborate on scheduling.

As mentioned above Anna is always able to provide solely practical workshops if there is a limited range of artworks on show. For instance she might do printmaking around a relevant seasonal theme. For primary children access to a printing press is something they might not have encountered before.

Benefits of the Temporary Premises

Regarding the temporary location Anna finds that though the building's architecture is not as awe-inspiring as their permanent gallery, it is more welcoming. This changes the effect on some of the parents who come and help and maybe some of the children as well. Some parents from Anna's sessions have lived in the area all their lives without visiting the old building on the hill. Parents sometimes wanted to be helpers to get a change to visit a place they had never been. She finds that for many, coming with a class helps them feel secure, and visiting alone can make them nervous due to the imposing architecture. She believes these first experiences in the gallery can be precursors to later gallery experiences, believing that if students have been through the grand gallery doors and had a good experience, they are much more likely to return as teenagers or adults or bring their family back and drag their parents in. Many children return after school visits to bring their parents through in weekends and holidays. This links to Bourdieu's concept of habitus discussed in Chapter Three; the life long process of socialisation which might make us feel we have the capital required to attend such institutions.

Increased Awareness in Unfamiliar Contexts.

Anna considers that students are likely to be more alert and thus ready to learn in art galleries than in their regular classroom contexts. She described how in a familiar setting it is common to not pay attention to particular things, due to a belief that you already know about them. The gallery is a familiar setting for Anna. She describes walking back and forth past an artwork not looking at it, and when the exhibition came down noticing it, thinking, "Oh, was that there? I've never seen that!" This provides an example of the problem of perceived familiarity. However she considers for the students who visit, the gallery is usually an exciting new world.

The Profession

Professional Development as an Art Gallery Educator

Anna reflected that there were a number of New Zealand art gallery educators who had been in their roles for a considerable time, and she wondered about becoming stale. She compared herself with art teachers who might stay in a school for 30 years with little professional development. Anna wants to avoid becoming stuck in her ways and overly comfortable. However she believes that the changing exhibition schedule, and varied classes, mitigates this through constant new challenges. To avoid regression in her practice, she considers time for reflection and observation of peers would help to refresh and improve her practice. Additionally she thinks that a range of feedback is important to ensure progress.

Anna can choose her professional development, and most of her requests are accepted by gallery management. She has attended a range of professional conferences for specialist art teachers and museum workers. After talking with other museum educators, they came to the conclusion that it would be good for them to develop and run conferences in their field for themselves so ensure optimal quality and relevance. She referred to Museum Educators Aotearoa New Zealand (MEANZ), which was a professional organisation for museum educators which ran good quality professional development for its members, which at the time of the study had been in recess for a number of years. Anna has relationships with other local museum educators, and is hoping to increase contact as she has recently increased her work hours.

Keeping Current with Classroom Educational Practice

Anna acknowledges the importance of linking gallery programmes to classroom learning, but finds that while in the booking process teachers are asked if they have any specific learning intentions that they want her to cover during their session, many are responsive to her programme suggestions. From this she develops both the learning and practical component and collaborates on learning outcomes. She cited the LEOTC requirement for negotiation of learning outcomes but finds that although some teachers have specific foci, most of them are quite relaxed and she does not need to go back and forth and negotiate the learning outcomes.

Advisory Group

Anna has an advisory group consisting of education stakeholders, which is a requirement of LEOTC funding. At the time of the interviews her group was diminishing. She was in need of a Māori representative, which she was trying to negotiate, and the local Pasifika network was in transition so it was unclear who to talk to and invite. This led her to consider alternative approaches to including advice from these groups. She wondered if it would be better, rather than having one particular representative on the advisory group, to keep in contact with the group as a whole, informing them of education at her gallery and seeking their feedback and requests: whether encouraging them to feel comfortable enough to talk to her personally about what they want, might meet the intent of the advisory group for these sectors. Her institution is required to have particular representatives, but at the time of the interview they were not attending. She believes if she can show she is listening to and addressing the needs of particular groups in this way, then they can be seen to be doing something active. The group has become small. Invitations to meetings are sent out to a maybe a team of 10–15 people, but actual attendance has dropped off. Anna has discussed this with the local museum educator who suggested changing the rationale of the meeting. She got a large number of educators from around the region to come and to share ideas their vision for museum education, which acted as the advisory group on this occasion.

Anna wanted to involve the local special school, and personally invited a staff member onto the advisory group as an advocate for students with special needs. This led to a meeting of teachers for special needs students at the gallery, which would finish off with an art activity. She believes that this might facilitate getting these students used to the gallery spaces, and particularly the stimulation. She hopes that this meeting will result in more visits by special needs students, and allow her to develop programmes to meet their needs.

Funding

At the time of the research, education at Anna's gallery had joint funding from their district council, and the Ministry of Education through LEOTC. LEOTC is not intended to provide the full funding of programmes and it is expected that contractors seek supplementary financial support. Local council funding is appropriate where Anna provides education experiences out of the scope of the LEOTC contract such as public programmes. For example, when she ran a local youth council weekend workshop. She enjoys how the public programme work enables her to make broader connections in the community, reducing feelings of isolation as the only educator at the gallery. Also it gives her the opportunity to be more than just the educator for schools.

Anna sees the main influence of LEOTC as having to link education programmes to the curriculum. Additionally she finds that LEOTC funding encourages a focus on statistics. Without this sessions might be longer and because of this the types of art media used might change, as there is a greater

range suitable for extended sessions. As well as this they could provide ongoing workshops which might develop a skill over a period of weeks. Anna imagines it would be satisfying to be able to teach the same students, starting on a theme and developing it over time; to carry on with a project back at school and then bring it back to see the differences, and continue to work.

Anna envisions these programmes as involving viewing artworks then responding with practical artmaking, as the current one-off sessions do. However, returning to the gallery after a week, students would be able to revisit the artworks in the gallery, and they would view them differently due to information gained over the period including discussions at school. Their attitudes towards reviewing an artwork they have seen would also influence their learning. They might look more deeply into it or may feel they have already gained all there is to gain from that particular artwork. These extended learning experiences could continue the development of thinking by continuing to look at the same work, or introducing new artworks to change the focus.

This style of gallery teaching would require a different approach from Anna's regular gallery sessions with schools. It would involve establishing more of a relationship with students. They would need an attentive gallery educator, who would remember individuals' learning goals and the content and progress of each class from week to week. This type of learning enables the building on concepts developed in the gallery. Anna considers building on students' practical skill level in art is easier than developing their thinking. The development of students' concepts in their artworks, might benefit from the opportunity to take their own work into the gallery space, to discuss in relation to the painting that they are looking at.

Currently Anna's sessions are all one-off and are usually about 90 minutes, starting with 20 to 30 minutes looking and talking, and then a short demonstration followed by students' hands-on artmaking. She runs three sessions a day. Although sometimes she would prefer to have longer sessions, with her current contestable funding she believes it is important to maximise student numbers, and 90-minute sessions are the longest possible for three school visits a day. She finds this numbers obligation unsatisfactory, but at times is able to find strategies to balance numbers, for instance, occasionally having very large groups on specific projects (e.g. such as around 100 students for a Sea Week beach day). These big numbers allow for more quality and time for students at other times. In her view LEOTC wants quality programmes for their funding, but finds that sometimes quality is at a cost to quantity when it comes to contractual obligations.

The Research Process

The first interview made Anna consider how she influences students' thinking as a gallery educator, and how she had not been focussed on that for some time. She found the process useful as she questioned her professional practice and considered why she does particular things in her teaching. This was good because in her job she finds there is not much time to reflect, as after one lesson she

has to move onto the next. To regain more awareness of her practice has been satisfying for Anna. She suggested it would be good to have such discussions regularly.

Anna's Final Remarks

A year on Anna did not have detailed memory of the specific examples we discussed in the earlier interviews. She noted that considerably longer sessions were now used with some groups and this was an improvement, with more relaxed sessions where students have been more productive and not as self-critical. In her view this arose through being responsive to her users.

Anna hopes that, through the research, people will become more aware that art gallery education is important. She leaves us with an inclusive, family-focussed perspective of art gallery education:

> I think [gallery education] is a neat insight into our communities, our culture, our past and our future ... I would hate for art in art galleries to stop and we would run the risk of having a whole lot of people in our society who have never set foot in art galleries and never looked at art or thought it was okay to be creative. It's an area to come and look and play. I have a lot of parent help who come and say it's just nice to be able to come in and do something creative but they haven't done anything since high school. They just kind of have fun alongside their kids. Time to chat and discuss things with their kids in a fun place you can look and explore. It's healthy for you.

Sarah

Introduction

Sarah grew up in Australia. She studied fine arts to the Master's level there before moving to New Zealand in 2001. Although Sarah does not have teaching qualifications, she started teaching dance to children as a teenager, and continued for fourteen years, working in a range of different styles in which she had varying degrees of competency. This informed the development of her teaching approach in art, specifically the idea of delivering incrementally. Later she gained experience from five years working as an art and design tutor at a tertiary level in Wellington. She taught first year studio practice, drawing, sculpture and writing for artists and designers. She particularly enjoyed teaching drawing. Through these experiences she discovered that the same teaching approaches were effective regardless of age and skill level. Since about 2006 Sarah has been teaching freelance in art galleries developing collaborative art projects. These have been funded in a number of ways, but largely through Creative New Zealand's scheme Creative Communities.

At the time of the first interview Sarah had not long commenced her doctoral research project into cross-disciplinary learning through collaborative art projects. Her aim was to find out why her projects involving classrooms and communities work, and to develop theoretical understandings to support this. As my research developed, so did that of Sarah, which meant she has a more confident understanding of her own process as our interview process progressed.

Sarah's approach for her community art projects arose from a perceived need she observed whilst working with art galleries. She found that most galleries asked her to consider educational outreach in partnership with her exhibitions. Sometimes they requested these run concurrently with her exhibition, and she might make a child friendly version of one of her sculptural projects. Over time she started to build that aspect into a project itself with an active educational component at the artmaking stage. The outreach part of the exhibition started to occur before it was installed, as a way of generating interest in the project, as a marketing strategy and engaging with communities.

Sarah's First Collaborative Art Project in an Art Gallery: *Extreme Pressure - Avalanche*

Figure 22: *Extreme Pressure – Avalanche* 2007 Toi Poneke, Wellington. Courtesy of the artist

> What I realised is … this kind of tension between materials, ideas and audience, and then you add time and budget to it.

Sarah first started doing collaborative art projects in galleries with school children in 2006 when she had a residency at Island Bay Primary School. This project was part of the Government's now defunct 'artists in schools' initiative. In line with the objectives of this, she hoped the children involved would benefit from the exposure and access to someone who makes art, gaining a window into their world, discovering how and why artists do things. To this purpose she designed a flexible one hour workshop suitable for all ages. The activity was very adaptable for different abilities and speeds. She also wanted to connect children with the resulting exhibition, although that was not required by her funding.

In this artwork Sarah wanted to create the moment of tension of a mountain just before an avalanche falls. Overall the installation resembled an enormous pile of rubble made from recycled envelopes, including an enormous pile of cascading rocks made by the workshop participants. The exhibition also included photographic portraits of all the children with their boulders, so they could visit with their families to share what they had made.

This first collaborative artwork was an artistic analogy rather than a science-based project, like Sarah's works today, as it took place before she had met the scientists. It worked as a way to test her collaborative strategy, acting as a precursor to such projects as her 2011 iceberg work *What Lies Beneath*. It was in this first workshop that she started her approach of commencing sessions with an artist talk, explaining her interest and the project, before inviting people to join in to create the boulders.

The artistic concept was communicated in the lecture/artist talk aspect in her sessions, where she shared her background story and the concepts in the art so they could see the relationship between her ideas and the art project. In the boulder artwork her theme was extreme pressure, such as that involved in the creation of diamonds. She also considers that under extreme pressure humans can devise unique solutions. In the children's workshops Sarah talked about what an avalanche is, and also other things that can happen in extreme pressure situations, encouraging the students to use their imagination to create context. She described it as a spatial geometry exercise using art, three-dimensional design and problem-solving. Scientific accuracy was not the focus, instead Sarah talked about her inspirations and encouraged student imagination. In this exhibition there was not an educator employed at this gallery, so school programmes did not operate while the exhibition was up.

Studio Antarctica Project

Figure 23: *Studio Antarctica* 2016 Courtesy of the artist. Photo credit: Mark Tantrum

The Development of the Project

Ten years later, in 2016 Sarah held the *Studio Antarctica* project after travelling to Antarctica in 2015, and again in 2016. In Antarctica her role was to support a scientific team and she returned with a wealth of experience which she could see would be a worthwhile basis for a schools project. By the time Sarah developed and ran this project she already was experienced in creating collaborative science-based art projects. She was approached by a regional public gallery near Wellington to create an art project based on her experiences in Antarctica. Fortuitous scheduling allowed her to be able to accept this challenge, turning the data she gathered in Antarctica into a public exhibition in a very short time frame. She was approached in January to exhibit in June. She had to quickly decide what she would exhibit, but recognised the opportunity of using an in-schools education programme to create some of the artwork and which would also promote the project beforehand to engage the local community. As discussed, for Sarah, this use of a school education programme before an exhibition, is an established part of her approach. Her main concern was determining what form this would take in the Antarctica Project.

Early on in the process she met with the gallery educators, with whom she had a pre-existing relationship, and shared her ideas for the workshop. During the six week period before the exhibition, the gallery, including its education services, was closed for refurbishment. Since the gallery's education space was not in use, Sarah was able to use it as a studio to create the artwork. During this period she had many opportunities to discuss the educational possibilities of the project with the gallery educators.

Sarah developed the strategy for the workshop, and the gallery's education team leader gained funding for materials, as well as organising the participation of schools. As well as providing financial support, the major sponsor also offered a community liaison officer who attended all the workshops, providing an extra set of hands. She had not had this involvement from sponsors in any of her other projects. In each school workshop as well as herself, there were one or two gallery educators, a scientist and the community liaison officer making up the visitors group. This was an unusually large team for her.

They tried to engage with schools that did not usually attend the gallery. Sarah finds that since she is prepared to visit schools (rather than expecting them to come to her), the benefit of what her team offers is recognised and they are seldom refused. Her strategy is to offer complete flexibility:

> We come to you, we provide all the materials and we will fit into your schedule, whatever time you start your morning tea, you can fit us in between morning tea and lunch, morning and morning tea or the afternoon slot.

Visiting Schools

They worked with four schools with varying relationships with the gallery. One motivating aspect for these schools was that Sarah brought a scientist with her on visits. Each workshop had between 80 and 110 students attending. Sessions started with a gallery educator introducing her and the project to the students. By demonstrating that the project was related to the local art gallery, they used an existing relationship with the learners to enhance Sarah's connection. Almost all the students involved were familiar with the gallery prior to the session. She then followed the established structure for her workshops. The scientist would give a short talk showing what they researched, where it took place and why they are asking their particular research questions. From there Sarah would talk about her own artistic research and her experience in Antarctica, emphasising how they inspired the making of the current artworks.

Next students would make ice platelets, little flat crystals, out of Sellotape in a partner-based exercise. Each pair of children worked with an A4 sheet of plastic and packing tape, which Sarah then laminated. The multi-layers of plastic created air bubbles which looked like ice crystals. The students then cut circular shapes inspired by the images they had seen during the talks.

The students made a pile of these, which acted as kind of ticket for them. When they contributed their finished ice crystals they were able to have a turn in a large Antarctic polar tent, in exchange. Sarah's team came to each school in a van provided by National Institute of Water and Atmospheric Research (NIWA), with the tent and a bag of Antarctic clothing including shoes, jackets and balaclavas. She had used this method with other previous projects, and found that it motivates students to complete their task. It also provided the children with a place to reflect and play afterwards. The students would dress up in Antarctic gear and go into the tent. The tent was red inside, creating a relaxing environment, and it inspired some amusing, happy behaviour. No students misbehaved. Sarah noticed behaviours such as twelve year old children reverting back to singing kindergarten songs. The participants demonstrated a high level of engagement in the tent which was beneficial in her view, particularly since the older students were of an age where they generally would behave in an inhibited manner. Sarah believes wearing the clothing also enabled students to learn about personal safety in Antarctica and to get a physical sense of how people live down there. Her description of students engaging with her installation brings to mind Illieris's (2016) 'learning body' theory, discussed in Chapter Three, which engages actively, physically and sensuously in aesthetic experiences such as *Studio Antarctica*.

She hoped that these school workshops would motivate students to go home and tell their parents about it, leading to visits to the exhibition. She wanted students to be excited by the idea of helping to create the artwork and the potential of being able to see their contribution on show at the gallery.

The Exhibition

The gallery educators ran the learning programme which operated alongside the exhibition, while Sarah worked on the pre-installation school workshops. The exhibition included Sarah's video, painting, drawing and photos as well as her large-scale sculptural offerings. Generally, although she usually creates this range of artwork prior to an exhibition, it is used to develop concepts and is not exhibited. In this case, she wanted to demonstrate her research process and how she collects data as an artist, showing that her process is different from that of a scientist.

One element of the exhibition Sarah created was a large carpet, which enabled visitors to lie beneath and engage with the large sculptural artwork which the community had helped to make. This also created a social situation for their engagement. The gallery educators capitalised on this as way of focusing students in the space. They planned their own education programme for schools, after conversations with Sarah. Activities included drawing ice crystals from the photograph, making sculptures with Sellotape like those on display, and using the big sculptural artwork to have conversations about science ideas. One of the teaching aids the gallery team made was a scale map of Antarctica and a laminated map of New Zealand to demonstrate their proximity and how the geographic distance changes with the seasons.

Concepts in the Studio Antarctica Project

In her sessions Sarah used storytelling to connect Antarctica to the children's imagination since it is out of their experience. She described the southerly wind in Wellington as coming directly from Antarctica with no landmass between. She found the children were familiar with this wind, which sometimes sends trampolines flying, and feels ice cold.

Sarah believes though the concepts of this project were quite abstract and unseen, they could be felt by her students, and in this way known. Additionally she used anecdotes to connect the students to her Antarctic experience. With the scientist, she would describe things such as how the Antarctic ice crystals are formed in the ocean and engaging aspects of the expedition, such as the animals which would appear and interrupt the scientific process. The overarching concept Sarah wanted to instil in the children through her project was how the ocean works in Antarctica; more specifically aspects of the scientists' research, namely the formation of sea ice crystals, their influence on the sea ice and consequently the movement of the ocean in Antarctica. Beneath that large subject, there were much smaller objectives, such as learning where Antarctica is and how much the sea ice changes each year. Another layer of learning was the development of an understanding of how artists might try to understand and communicate new knowledge. Through meeting an artist and a scientist, students also increased their knowledge of possible career paths.

In this project climate change was included gently. Sarah considers facts such as the melting of the Antarctic sea ice and the timeframe in which it is likely to occur, to be too abstract for children to

understand. She thinks this type of knowledge might induce anxiety in the children due to their inability to understand the abstract concepts involved. Climate change was one of a number of topics in this project. A small amount of her funding was provided to focus on climate science and the Antarctic but this was directed to the adults who might attend the exhibition, rather than children. Sarah found this somewhat at odds with her aims of giving young people good information now, to prepare them to be better decision makers when they are older. She hoped that participating in this project was a unique experience which will endure in their memory, feels the climate change funding, by excluding children, missed an opportunity to extend involvement.

Students as Co-creators of an Exhibited Artwork

A distinct part of Sarah's educational programmes associated with art galleries, is that participants create part of an artwork which will be exhibited. For her, this creates an authentic experience for them, avoiding tokenism. Rather than visiting an art gallery and using a worksheet, simple drawing activity or listening exercise she prefers to have everyone participating in exchange for something which she sees as having particular cultural value:

> It's not just the artwork that ends up on the fridge or in the recycling but it has an actual cultural value.

Sarah considers that this adds prestige to their artmaking experience because students are not creating it solely for themselves or their school, but for an art gallery or exhibition. This view is interesting as it varies from that of the other case study participants, by placing the value of artmaking outside the students and their regular lives. While the other interviewees were focussed on the students enjoying their experience for intrinsic reasons, using this to develop further larger ideas, Sarah suggests that prestige might be a motivator. It seems to me that, although this might be so for the supporting adults such as parents and teachers, many children (particularly younger ones) are likely to be oblivious to this. Empowerment has been an important theme of the case studies including Sarah's, but the view that the students need to gain value for their artwork through association with prestigious institutions seems to go against this. This view elevates the culture of the gallery above that of the child by suggesting that an artwork on the fridge does not have cultural value. The other case study participants advocated strongly for the students to have a sense of ownership of galleries, and in my view requires more than allowing them to visit and display their art there. It actually means accepting the students' culture as part of the gallery, and including their value systems as an accepted part of the learning. Jo demonstrated this by decorating the gallery classroom with cultural items that might be commonly seen in local students' homes.

Sarah describes how in exchange for their artistic product, the children get to learn. She believes that listening to the stories in the session enables them to formulate their own understandings and knowledge in a way that matters to them. Because of this she does not have prescribed learning points

she wants the students to gain through her sessions. Sarah describes herself as providing a smorgasbord of information for students to select what resonates with them personally, and in this way create their own version of reality.

Good Quality Thinking in Sarah's Art Projects

Sarah believes she facilitates good quality thinking in students through introducing an art process, with associated background information, which might come from science, art or studying an object in the gallery. In line with other case study participants, she considers that high level thinking occurs when the children go past replicating a skill or technique they have encountered, and take ownership of it, transforming this new knowledge themselves. She considers that this gives them agency and autonomy with what they are making. Sarah's projects for students reflect her own artistic practice, where she uses artmaking processes to try to increase her understandings; trying to make sense of the world through her tools of art. Through her projects she teaches students to use an artistic technique as a way to develop understandings, therefore the finished product is not the main focus:

> There will be a finished product but it's not as important as going through that process of learning.

To me the process Sarah describes brings to mind Fuentes (2016) idea of art museums containing creative laboratories which can establish a "uniquely creative social and spatial environment for the co-construction of art and culture between artists, curators, children, and their parents" (Fuentes, 2016) through both dialogue and collaboration.

Sarah's approach is difficult for some children to come to terms with, but others take to the process easily because, in her view, it suits their learning style. She tries to get children to see the workshop as an experiment where they can try but there is space to fail. Her view is that, in general, children do not get to take these sorts of risks often. She considers it to be a different approach to learning from usual because it does not have any pressure of outcome, which in her view is created by National Standards which makes the process less important than the end point. Additionally she considers school art is often overly focussed on outcome because often teachers do not have the experience of teaching art, or time for experimentation.

Sarah thinks the main influences on the quality of children's thinking depend on their age and are largely social. Older students might be more concerned about their peers' opinion, whereas the younger children often want to please their teacher. She thinks other influences are cultural, coming from within a community structure, such as the classroom. She considers that a classroom can be viewed as similar to an ecosystem with everything influencing the other. One of the things Sarah seeks to achieve through her practice is a more democratic platform for knowledge domains and

learning outcomes than students experience in school, with less privileging of one over another. She hopes that through her approach some pressure for outcomes might be removed:

> What I'm showing with artmaking is there's all sorts of research with art that supports that making.

Sarah believes that her artmaking projects demonstrate that there are many ways to do research: both science and art offer means to explore ideas. The presence of scientists and artists together in her workshop emphasise this. Sarah believes the way she crosses between these fields is beneficial. Her team demonstrates that art and science, despite having different outcomes, are often quite similar in approach and provide significant rigor.

Thinking in Visual Art

Like other case study participants, Sarah believes art is unique in its flexibility, and thus it can act as the delivery system for a wide range of subject areas. She describes it as a Trojan horse containing other subject areas and believes this enables it to offer infinite possibilities because any new subject areas can be offered simultaneously through this one subject, art, and this gives it considerable power. She has found that not everyone understands this, and believes that classroom teachers need to learn the value and purpose of art.

> Art can be everything, you can teach maths through art, geography, writing and science. It's really flexible and pliable and often it's doing the democratising between the subjects.

For her no one subject is more important than another. She gets the children to identify and choose what is interesting to them. She hopes that the next time they come across anything related, they have got an entry point into it.

Students' Thinking in the Art Gallery

Sarah thinks that one of the values of bringing students into the gallery, is that it has particular expectations of them, such as cultural and community value. For her there are certain ways of moving around in a gallery which vary from school. It is a different kind of space which can be playful but also serious and sombre. Students tend to be quiet in the setting and if not, the teacher tries to calm them down. Sarah thinks the value of the gallery for children's learning might be in giving an alternative and meaningful context for learning, which is adjacent to authentic artworks. She considers it important for them to think of these as taonga. These taonga provide an entry point into other worlds, eras and ways of thinking, such as imagination. This might lead to empathy, by the students putting themselves into all those times and spaces. She described how both historical and contemporary art generally have a context, which can provide a window into another world separate from theirs, with associated stories. This relates closely to Bell (2017) who explains how gallery

learning can enhance students' ability to imagine the tastes and sensibilities of distant worlds (Chapter Three).

Sarah believes there are many stories which can be told through art, and even many different stories within any individual artwork. She described how abstract art can have an open-endedness, offering more than one possible interpretation. Viewers are invited to invent the story or their understanding of the artwork based on their personal experiences. She acknowledges that although an artist might have an explanation for their art, the viewer is not always privy to this or it may even seem boring, or inaccessible for students. She thinks that, as an art gallery educator, one can be a broker, facilitating alternate interpretations and entry points into artworks. These can come through its materials, artmaking or visual appearance, such as how literal the image is. For Sarah open-endedness and play are key to developing thinking in an art gallery.

Sarah feels that maybe if classroom teachers had a better understanding of non-representational art in general, they might be more open towards the types of art experiences she offers. She feels she sells her projects largely because of the science connection, foregrounding this deliberately. In her experience, science and art are two things that schools gloss over due to lack of skill and experience in classroom teachers. Sarah considers that knowledge hierarchies place science above art. In her view art has significantly more value than is perceived.

Sarah thinks there is a lack of awareness of the importance of creativity to science. She thinks this is due to subjects being siloed throughout education from its early levels. Even if teachers can see the possibilities, they do not have the confidence to try new ways. Sarah sees art as a problem-solving activity between materials, ideas and audience, and that the skills learnt through this have many applications. She asks why such activities have to be considered as merely art experiences, citing resilience and persistence as important transferrable skills learnt through art. When she deals with negative attitudes towards art in students she stresses the many useful skills it offers.

For Sarah problem-solving is important to learn as it is essential in our lives, and that it is not necessarily taught in schools. She considers it to be something one can practice through art. She draws on Whitehead (2006), describing other important abilities taught through art as synthesising, speaking many 'languages', empathising, and coming up with original solutions. Art can teach that it is necessary to go through a certain number of processes in order to generate new artwork which, at the same time, is also generating new ideas. She considers secondary school to be the only place where the purpose of art might be replication, due to its artist's model system.

Sensory Learning

One of the aspects that Sarah considers makes her projects work is the physical component. She starts with listening and looking in the presentation stage, and this leads to a collaborative, tactile

experience, which is a negotiation with a partner, the greater artwork under construction and the overall group. She considers that this tactile aspect allows students to use their brains differently than non-physical learning, as using one's hands allows particular connections to be made in the brain. This approach aligns with Hooper-Greenhill's (2007) description of the kind of experiential learning which often occurs in gallery education as performative learning which is participative, and actively engages bodies, minds and emotions. For Hooper-Greenhill in this type of learning the multiple processes of meaning-making seem to arise organically from the experience. Sarah's observation leads her to think that experiences which engage all the senses lead to better information retention. She stresses that learners are not necessarily aurally or visually oriented, and to meet everyone's learning needs, it is necessary to do more than one mode of learning at a time. She feels that these approaches to learning are often separated, just as the subject matter being taught.

Student Thinking in Groups

Group work is an important foundation for most of Sarah's projects with schools. She emphasises the way the children work together, explaining how more can be achieved as a pair much than individually, but it is important to work with people who bring out one's best in you, encouraging children to avoid working with those they get into trouble with. She wants them assess themselves, think critically and make an independent judgement about the best person to work with. In her experience these choices are rarely unsuccessful due to behavioural issues. Sometimes some children have difficulty working together because of conflicting learning styles. For example, one may be more perfectionist than the other, or have a specific outcome they are very attached to. Sarah encourages their negotiation providing support as necessary to aid the realisation and extension of their ideas. She believes that collaboration is a very important skill since working in isolation is becoming rare. This has increased the need to be able to communicate one's ideas. In choosing a collaborator, one chooses a safe person to have those conversations with while trying to come up with a new idea. Sarah's advocacy of the value of group learning is supported by a significant body of research, some of which is discussed in Chapter Three, for example, Resnick and Nelson-Le-Gall (1997), Blatt-Gross (2010), Efland (2002), and Ritchhart (2007). Some of the benefits of group learning Sarah cites are: developing flexibility, adaptability, resilience and the ability to problem-solve. She believes these are critical abilities children need to learn for the future.

Sarah is emphatic that facts will not allow the human race to survive, nor to progress through problems such as climate change. She thinks it is important for children to be open to and practice collaborative thinking, to develop their abilities and experience. However, she acknowledges that not all children want to work with others and usually provides space for those who want to work alone as well.

The collaborative process feels almost like a civic duty to Sarah. She believes she has the ability to share that with communities through her art, and in particular to young people where she thinks it is most valuable. Her view is that people of all ages can gain enjoyment and value from her programmes, but they have the most longevity when given to the young people because they will live longer. She also believes that at their age they will remember those unique and novel educational experiences. Connecting their passions and interests to the real world is a productive outcome of her artwork.

Student-Centred Learning

Sarah's students know that they will be coming to a workshop involving art and science, subjects they may or may not have knowledge of or be excited about. By using storytelling she is able to connect a range of subjects giving many possibilities for students to relate to. For instance in Sarah's Antarctic sessions she might talk about seal snot, being cold or having to urinate into a bottle. She includes the sorts of things that might engage her students.

Sarah's favourite feedback was from a teacher who described a student who previously had refused to read but after her workshop, wanted to find out everything he could about Antarctica which led him to start reading voluntarily. She finds that children often come up to her after sessions to share with her new facts they have found out about Antarctica.

During sessions Sarah often has teachers pointing out a group of productive children and identifying them as usually difficult behaviourally, commenting that their engagement and productivity is unusual for them. Sarah believes this happens because she allows for so many learning approaches, and at the point the teachers comment, the students are all physically engaging with the task. In her learning setting it is obvious that they function well. Sarah is pleased that the teachers can see these students succeed, as in her view this probably seldom happens. She thinks they are not succeeding in what she describes as a traditional learning environment involving sitting down, listening without moving, and only answering questions at the right time. She finds these students can achieve well, often being much more productive than the other students. She also finds that they ask relevant questions, demonstrating that they have thought about what they have seen and heard. This occurred in almost all of her most recent workshops, which were for a project called *The Unseen* and has been observed both by the classroom teachers and Sarah herself.

Sarah designs her learning sessions to have visual and aural storytelling components, and additionally material and physical aspects. She provides a range of entry points for the children's engagement. If the physical making is challenging for the students, they might respond to the stories. Sarah believes that students do not need to achieve in the same way. During a session a classroom teacher might think, "But that child's not doing anything!" but Sarah believes students contribute and learn in

different ways during the session. Children who do not seem to be doing anything might be thinking about the task because it is a big, abstract challenge.

Sarah believes that her sessions teach students how to process materials in a way which is not covered at school. She feels that usually students are told the outcome, and how to get there in the quickest way possible. Sarah likes to experiment with materials for an extended period because she believes that is how the students learn. In her sessions they are given an invitation to play. She wants students to understand that there are many solutions to any problem and if she models that only shows one way. The aim is for students to come up with new solutions. Her praise recognises that students are coming up with these unique solutions, as she thinks it is important that they recognise this as a positive outcome of their process.

Sarah's view of learning in schools seems to align with Eisner's (2002a) description of traditional Western learning as following a process of: goals – means – ends; and art learning as less direct; requiring surrender to the process suggested by the particular problem. This relates directly to Dewey's (1934) concept of 'flexible purposing' using emerging features within a field of relationships, and not rigidly adhering to predefined aims.

Measuring the long term impact of her sessions was not Sarah's focus. She often gains anecdotal feedback, which emphasises the memorability of sessions for students. Sarah recognises that her sessions have a novelty factor due to the fact that, in her view, they do not follow traditional educational models of classroom teaching.

Figure 24: Collaborative problem solving with art materials in *The Unseen*

The Ongoing Impact of Sessions

Sarah's sessions are one-off lessons but she feels confident that they plant a seed in students and their learning will continue in other situations. With the *Studio Antarctica* project she found classroom teachers were very motivated. They continued learning in a range of ways back at school, such as through creative writing, sculptures, drawings and inquiry projects about Antarctica. Sarah acknowledges that confident classroom teachers are necessary to provide this extension afterwards.

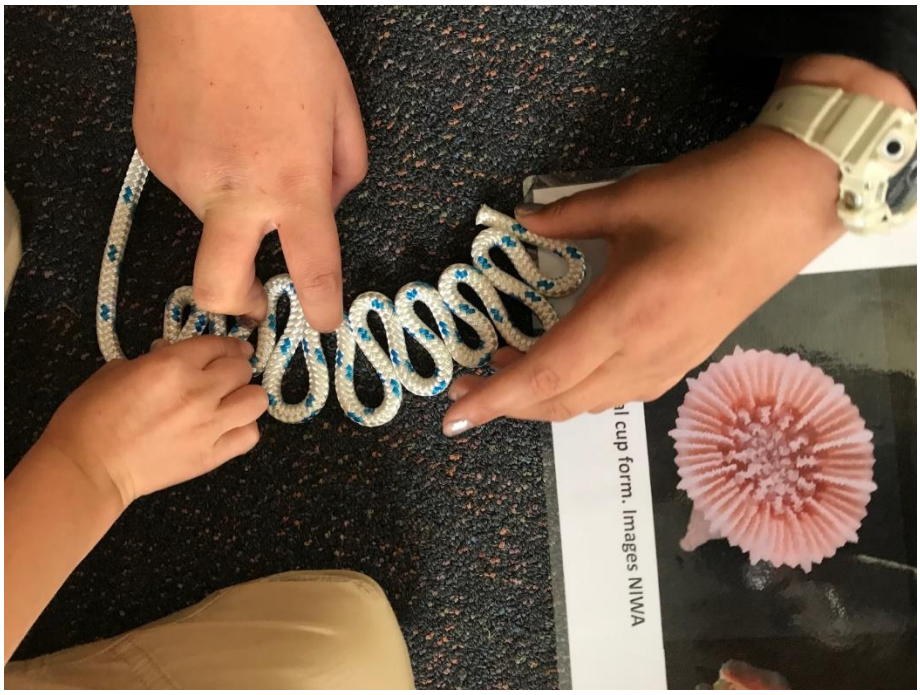

Figure 25: Students using artmaking to respond to scientific concepts in *The Unseen*

In her recent project, *The Unseen*, one particular junior teacher maximised the learning. After her session Sarah left a slideshow about corals to share with the students. On the day there was not time to do her regular student evaluation postcards, so Sarah requested these be completed later. The classroom teacher enlarged these to A4 size, allowing plenty of space for students to express themselves. Sarah received twenty responses which demonstrated impressive understanding, showing that the teacher had gone over all the slideshow material carefully. The students demonstrated specific understanding about marine life and asked good quality questions. In Sarah's view they showed very deep thinking, from a seemingly diverse group of children. This teacher was special in all Sarah's dealings with teachers because she was science positive prior to Sarah's intervention. These postcards demonstrated that the children had had ongoing input around the themes Sarah introduced. In *The Unseen* project she also has frequent feedback from teachers recognising the potential benefits of further investigation into concepts introduced, later in the classroom or independently.

Figure 26: *The Unseen* 2017 was a collaborative art project involving local school students

One of Sarah's workshops, for *The Unseen*, was a class of young children whose teacher had shown them videos beforehand. This gave them a significant amount of relevant prior knowledge and confidence in the content. She considers that made a profound impact on their learning. Sarah had not generally given schools suggested pre-visit tasks, but after this she began considering it. In this case Sarah was working with me, and I provided a pre-visit educational kit to teachers advising them of the content of the sessions, related curriculum links and gave pre- and post-visit suggestions for learning activities. It may have been this which facilitated this teacher's pre-visit preparation. It is interesting that this normal part of LEOTC funded gallery educators' practice seemed to have a strong noticeable influence on Sarah's lesson.

The Influence of the Curriculum

> I have no connection to *The New Zealand Curriculum* but I think that's where my currency lies, being outside all that. I am not obliged to because I am not an institutionalised teacher. I am not answering to the Education Ministry so this is going back to the idea of freedom where I can be that interloper.

Some schools choose not to participate in Sarah's programmes because they cannot see where it fits in the curriculum but Sarah believes that times are changing.

> I think that was then, last year, and now we are this year … it's a totally different kettle of fish where schools are hungry for these experiences and experiential learning that aren't as clear cut.

It is interesting to consider, in relation to Sarah's idea of the subjects being siloed, that *The New Zealand Curriculum* (2007) includes key competencies which flow between subjects, allowing students to develop dispositions to support their independent learning in all areas. As Bell (2010b) notes, learning in the arts aligns very well with learning strategies promoted in the 2007 national curriculum (see Chapter Three). Sarah's described teaching philosophy aligns closely with the five key competencies of: thinking; using language, symbols, and texts; managing self; relating to others; participating and contributing. In effect, although she is not actively teaching to the curriculum, her projects with children do very much support current teaching pedagogy in New Zealand, as promoted in this national document. As stated, when Sarah worked with me on *The Unseen*, I created an education kit for visiting teachers as my service is funded through LEOTC, and that is my regular practice. Such kits have the potential to extend the possibilities of learning for students through a range of means, including making the curriculum connections relating to their visit overt. If Sarah provided education kits like this, there is the potential for even better learning experiences for students. This seems to support the idea that collaboration between vocational gallery educators and artist educators would be of benefit. Just as Sarah advocates collaboration for better development of ideas in her workshops, collaboration between teaching professionals with various abilities has the potential to enhance education programmes. This is in line with Herne's (2006) suggestion of the benefit of the adoption of constructive partnerships between varied educators in the area of art education (Chapter One).

Pedagogical Understandings

Sarah described herself as at an exploratory stage in her pedagogical understanding, and this made it fresh and interesting to her. She is experienced in a practical sense, having provided education programmes for many years, and developed teaching strategies which work through experience and observation. Exploring pedagogical theory is enabling her to find out why her methods work. The three educational theories she has focussed on are place-based, constructivist and experiential learning. Her idea is that, in her sessions, she is providing a kind of educational smorgasbord, where students make their own selections and construct their learning. For her this is about empowering students to choose what is important to them and thus create their own meaningful learning experience.

Sarah is particularly focussed on place-based education, the idea that authentic contexts help to give a more meaningful learning experience, which she had found is often particularly used for science and

environmental learning. Although she has a science focus, Sarah has come to consider that gallery learning is also a kind of place-based learning, that learning in galleries is contextual learning.

For *The Unseen* Sarah and I held learning sessions in the park adjacent to my art gallery. Sarah found that the context of these outdoor sessions changed the way the students learnt. She also thinks that adding experts or authorities who help frame the learning is beneficial, but that it was mostly being outdoors that was powerful. Sarah described it as giving students a fresh start away from the classroom, where certain behaviours become routine. Additionally with a new teacher who does not know them, an even playing field is created for learners, since she has no preconceptions about them. It is not until teachers point out certain children that do not usually perform, that she becomes aware of them.

When I described play-based learning she felt a synergy:

> That definitely ties in with one of the invitations in my projects. There is that space or permission to play, to test the boundaries of the materials and ideas in a way that suits the individuals.

The Difference between Adults and Children Learning

Sarah teaches both adults and children. She spoke of personal individual learning styles which exist whether the learner is an adult or a child, and because of this she believes all levels should be treated similarly. For her learning styles are not clear cut, each person has multiple, connected approaches.

Sarah's concept of learning styles seems to me to relate to McGee and Rosenberg's (2014) view that all of the senses have a role in art learning, particularly if it is hand-on artmaking (such as the practical art challenges provided by Sarah in her sessions).

She has developed her current project, *The Unseen* to take this into account, including everyone's learning strength. Over the years Sarah has found that all education, whatever level, is about repetition and clarity. She believes a teacher must communicate the same thing five or six different ways, five or six different times and eventually everyone will understand. For her this is the same whether she is teaching a five-year-old or a seventy year old. Her tertiary teaching experience has influenced the way she teaches younger children.

One particular aspect of teaching children for Sarah is that she tries to develop their independence. In workshops she finds that sometimes the parent helpers get too involved, and although she appreciates these adults' engagement, she often prefers them to go and make their own work so the children can work freely.

Professional Support for Classroom Teachers

Prior to her PhD project *The Unseen* Sarah got the sense that her sessions sometimes provided respite for teachers from the restrictive climate of testing in schools. Her first set of workshops for *The Unseen* occurred around the time when national standards ceased. She believes that her workshops are not only for the students but show teachers new approaches to learning as well, and especially methods to support children who don't usually succeed. As well as providing learning experiences for classes, she feels she is performing professional development for teachers as well, demonstrating a teaching approach which is flexible and transferrable. She believes her sessions serve many audiences and needs simultaneously, nurturing everyone.

From Sarah's experience talking to classroom teachers and providing teacher workshops, her view is that short online teacher training courses do not provide sufficient training in visual arts teaching, and additionally practicing teachers often do not have the knowledge or skills to provide the art sessions they would like to in the time available. She finds that teachers who trained some time ago are more likely to have specific art abilities, such as screen printing, whereas in Sarah's view newer teachers do not have that practical experience. She thinks this lack of skills in teachers leads to a lack of confidence in their students in art, particularly in drawing. Sarah provides drawing exercises for students, emphasising their practical transferability, for instance, explaining that they will also help their handwriting to improve along with observational skills.

Sarah finds that in primary schools students are not usually taught to draw properly, and do not often get to try techniques such as printmaking. When she was an artist in residence at Island Bay Primary School, there was a permanent specialist art teacher, which is not commonplace in New Zealand primary schools. Her view is that the students gained significant benefit from it. But she considers that this requires principals to have the vision and to consider that the benefit warrants seeking out and allocating the funding for this, and that is why specialist art teachers in primary schools are so rare. Sarah thinks that in New Zealand's current education system, gallery education is special because art experts deliver programmes. At school the teacher does not necessarily have the confidence, facilities or training to teach art well.

Power and Status in Art Galleries

Sarah considers that one outcome of her projects is increasing gallery visitors. Her programme becomes partially a marketing device. By involving children in the making of her projects, they have contributed to something that they are proud of, and they are likely to bring their families to visit, creating an intergenerational experience. Sarah also realises that, as a freelancer, she is an outsider to the institution which she is working in, and this allows her freedom to say things that gallery-based educators cannot. She also finds this in the science field as well; she can say things the scientists cannot because of institutional bureaucracy. Sarah had considered doing post-graduate teacher

education training but decided not to, as she thinks her agency come through being an outsider. Through consciously providing this novel, unique experience, she believes she is serving not only her own artistic needs but also children's educational needs.

She had feedback from her doctoral assessor, suggesting that one of her goals might be to re-envision the LEOTC model. In her view, this will emerge from her project organically although not as the sole outcome of her research. Sarah believes in her educational strategy of starting with an expert, followed by introducing an artmaking process and a group making exercise that involves reflection, which then helps dictate other avenues of exploration that stem from it. She thinks this approach is transferable and could be used in any subject area, but particularly with an art or science concept. She considers that she has developed an effective way to introduce a subject and that other teachers could benefit from using it.

Project Logistics

Art galleries do not tend to fund Sarah's projects with schools. They usually provide support with space, facilities, marketing and connections. One of the reasons Sarah developed the community element of her practice was because it was easier to get funding to run workshops than to make artworks. The first-time she used this model, she teamed up with a scientist and they designed the project to fit the funding of $2000 or $3000. This money paid for Sarah's hours of delivering the workshops and installing the artwork. The materials were paid for by science funding, and Sarah's collaborator was able to pay for some stationery of around $200. Overall there was an extremely limited budget. Sarah used materials and hardware she already had such as staplers. To use her time efficiently, Sarah worked with a publicist, a friend of hers, who received a proportion of the funding to use her personal relationships for marketing. Sarah considers this money well spent as it enabled her to focus on her personal skills.

Sarah's aim of building audiences for her exhibitions, in particular those who do not usually attend galleries is enhanced by a database which she maintains of children who have attended her holiday workshops. This provides a kind of extended network for her to draw on in community projects. For one project she invited them to come to the free workshop, and help with the art as well. These children spent an afternoon helping at the exhibition installation stage. There were many children who came in and helped out for this. Sarah found that since they were familiar with her teaching style the experience was enhanced. She treated this as a chance to give back to the children who have participated in her holiday programmes, and turned an exhibition installation into a fun celebration.

In general Sarah believes she is lucky not to have boundaries in the same way as gallery-based educators. This reminded me of Addison's (2010a) view that contemporary art's focus on dialogic practices allows ongoing discourse particularly in contemporary art galleries. He contrasts this with school which he considers to be highly controlled by the Government using its bureaucracy to limit

individuals' agency. He believes that contemporary art galleries are free from this and can, as Sarah too suggests, facilitate the questioning of social norms and structures. Throughout our interviews Sarah repeatedly referred to the limitations on classroom and institutional teachers due to a range of bureaucratic issues that influence the types of educational programmes which can be offered to their students.

Sarah's current funding itself does have particular requirements, as she is no longer simply an individual artist. She is now representing The National Institute of Water and Atmospheric Research (NIWA); as a doctoral student she represents the University of Auckland and additionally she has funding through the Sustainable Seas Challenge set up by The Ministry of Business, Innovation and Employment (MBIE), with the aim of "enhanc[ing] the value of New Zealand's marine resources, while providing a healthy marine environment for future generations" (National Science Challenges: Sustainable Seas, n.d.). Although she does not have particular protocols for these funding sources, she feels she needs to represent all institutions fairly. One doctoral requirement was that she engage with the community where the bulk of the marine science research relating to her project, was occurring and that is what brought her to my gallery for *The Unseen*.

Exit Interview

Sarah's response to reading the write-up of her interviews was that it was interesting to see her philosophy in a single document. She described her teaching approach as cobbled together on the fly and because of this seeing it expressed so coherently was amazing to her. At the beginning of the research Sarah was not sure what she had to contribute. She recognised her practice as running on a parallel path and intersecting with many educators in New Zealand art galleries, and she found her engagement with them over the years very interesting. Because of this she was pleased to be represented in this research alongside them.

Changes in approach

Sarah's changes in approach since the start of the interview process have been largely due to the fact that she is undertaking her own PhD research. At the beginning of her participation in my research she considered herself as a beginner in pedagogy and that she was just learning how pedagogy intersects with her practice. In particular she was learning the terminology. Sarah considered she knew a great deal more about pedagogy by the end of her year's involvement with me.

Over the year, opportunities to present to specialists in a range of fields through her PhD had made her realise the transdisciplinary impact of her approach. Sarah described this approach as providing a non-prescriptive springboard to understanding. Her participants have utilised that time of experimentation, collaboration and negotiation to enrich their learning conversations, which she believes enhances learning significantly. When she said this I was struck by the philosophical similarities of this to the methodological approach of my research here.

Final Word

Sarah wanted to express that the education New Zealand galleries provide is unique and worthwhile and she is very appreciative of the collegiality she has had with art gallery educators:

> Those conversations have given me confidence to really strike out with what I do.

Nine Recurring Themes Emerging from the Case Studies

In the previous six sections the case studies have been described individually to highlight the specific character of each educator. This section will describe and discuss the connections between the case studies. After writing these up individually, I carefully analysed and compared them to find elements which flowed across the different participants' contributions. When gathering the case study data I endeavoured as much as possible to keep each interview separate from those of the other participants to enable the best expression of each individual viewpoint without influence. While at times I remarked on how certain perspectives communicated were similar to those voiced in other case studies, I ensured this occurred after the idea had been expressed.

Each participant demonstrated their own distinct individuality, and all showed dedication and concern with professionalism. They expressed pleasure in having the opportunity to discuss the philosophical basis of their practice. The individual flavour and emphasis of each participant's described pedagogy was influenced by their training and role. For instance, those who were artist-trained tended to be more specifically art-focussed, while the teacher-trained participants demonstrated more student-centred attitudes. One issue with such a diverse field of professionals was that there was no particular shared pedagogical vocabulary, except relating to LEOTC contracts. This inhibited participants' explanation of their practices. Despite this, a strongly consistent pedagogical approach became apparent. While there were differences rising from aspects such as the nature of each participant's institution, the following nine recurring themes emerged clearly. These themes, described below, are strongly interconnected and combine to provide New Zealand's distinct pedagogy in art gallery education.

1. Thinking: Developing Ideas in Art

Figure 27: Mother and child consider Robin Kahukiwa's exhibition *Mauri Ora!* 2002 Photo credit: Judith Taylor

Good quality thinking was described as happening all the time, in many ways, in gallery education programmes. Because of this, it appears throughout the nine themes reported here. Overall participants described the development of thinking in their programmes as occurring individually and in groups, and in the gallery, whilst interacting with artworks on show, as well as in the studio where the students created their own artistic response to the visit. The key points of the art gallery educators' views on student thinking in gallery education were that:

The Student as an Individual

Student thinking was self-directed, personal and individualised. Individual thinking about an artwork during free-looking and reflective quiet moments was seen as a good way to develop personal understandings. It was believed that learning that was personally relevant to the students allowed for the development of better understanding, partly due to the fact that this made it more personally motivating for the learners. Because of this lessons usually started from the students' knowledge and interests. As well as this, the relevance of the visit to students personally was seen to enable the application of gallery ideas to their own lives. In line with this, it was considered that greater thinking would be achieved if there was ongoing learning back at school. Thinking in the art gallery was described as connected to prior experiences in many ways. Students' ability to think was seen to

depend on prior learning. Accordingly, learning was thought to be enhanced through repeat gallery visits. The age of the children also had an important impact on the type of thinking which could be achieved. The structure of thinking in programmes often involved a personal response to embed a sense of relevance, followed by a visual analysis, to unpack and develop understandings of the different visual elements, followed by a creative and/or critical response. The ownership of ideas for students, enabling them to voice their opinions and appreciate that they had value, was considered important in the developing understandings. This approach to thinking links clearly with 'the right to an art education' theme that emerged strongly from the case studies.

Thinking as Part of a Group

Art is a means of communication and thus social, therefore discussion is a good tool for thinking in art. Whole class or group looking at and interpreting an artwork enabled the development of a shared understanding. Hearing others' points of view was seen to help students reflect on and develop their own thoughts. Engagement with different people's perspectives was considered to provide more complex understanding, enabling a student to become aware of things that they might not have known about if they worked alone. Additionally, analysing and critiquing as a group enabled listening to and developing an understanding of each other's cognitive strategies. Responding to others' ideas, building on someone else's perceptions, was seen as a valid way to develop understandings.

Art was seen to allow the consideration of important societal ideas, to develop thinking and discussion around the big ideas inherent in the artworks such as political, social or historical concepts. Sophisticated content was able to be broken down, with the aid of a range to tools including looking at the formal aspects of the artwork, or the students' associations. This enabled students to develop and pose their own questions and in some cases, to find the answer to these themselves at the gallery.

Thinking Strategies in Art Gallery Education

In the gallery, while deductions can be made based on visual evidence, logical, rule-based thinking is not imperative. Art was seen to have the ability to create connections which might not be made in other ways. It was widely seen to encourage open-ended, expansive and creative thinking. Because of this the gallery educators believed that it could foster ways of thinking which work across the curriculum. It was their view that becoming visually literate could facilitate higher level thinking, in particular, critical thinking, and that thinking in visual art has the ability to open out ideas. Multiple perspectives were seen as valuable. The absence of wrong answers was seen to give students the freedom to feel that their thoughts and opinions matter. There was an awareness that thinking in art can involve more risk-taking because judgements of right and wrong do not have the same validity as in many other learning areas.

Concrete, abstract, critical and creative thinking were often woven together to develop complex understandings in the art gallery learning discussed. Artworks was seen to have the ability to connect

abstract ideas to concrete, sensory data. The strong possibility that visiting students would encounter novel learning in art gallery visits was seen to enable students to develop the cognitive skills of interacting with new information.

Developing Students' Thinking in the Gallery

Thinking was seen to take place though a number of means and educational programmes involved a variety of thinking, both in the gallery and the studio aspects of a lesson. Thinking was described as being developed through scaffolding and largely emerged in response to ideas in artwork on display. The type of artwork influenced the type of thinking which might be developed in relation to it, therefore each programme or exhibition had a different emphasis in thinking. Conceptual and abstract art were seen to lead easily to critical thinking and creative responses, and in the participants' experience, students responded well to conceptual work. This type of artwork was considered to have the ability to make students think and look in more depth, partly due to the presence of combinations of things that do not necessarily make sense, thus facilitating wonder. Additionally, it was suggested that higher order thinking could be encouraged by gallery teachers making the thinking aspects overt to students during a session.

Developing Students' Thinking through Artmaking

Artmaking was considered an important means of developing thinking in visual art. It was generally described as an experimental, problem-solving process. It was also used to generate new ideas. Open-ended artmaking activities were believed to optimise the thinking involved. Making an artwork was seen as a constant process of thought and reflection. Choice-making was considered as very important, both independently and collaboratively. A connection was seen between hands-on artmaking and decision-making. Artmaking was viewed as a way of developing cognitive flexibility, and through pushing the boundaries of their regular practice, by trying unfamiliar approaches out of students' comfort zones.

Additionally the artmaking response was seen as increasing students' insight into the thought processes involved in making the artworks on display in the gallery. The students' artwork often emerged from their interpretation of the material process in the artwork on show. The view was expressed that tactile aspects of sessions allowed students to use their brains differently from non-physical learning, and possibly led to better information retention. In higher-level thinking in art, children were described as going past the replication of a skill or technique they had encountered, and taking ownership of it, transforming this new knowledge independently.

Overall, the different aspects of thinking discussed above were woven together to optimise student thinking, for example the studio aspects of a lesson were developed to build on gallery aspects of learning. Additionally individual learning was supported and developed in the group situation. Scaffolding of learning was an important means of increasing students' level of thinking and was

widely used amongst the gallery educators who participated. In effect this meant that thinking strategies overlapped and built on each other throughout sessions. These ideas around thinking can be seen to flow through the remaining themes.

2. Engagement: The Senses, Motivation, Emotions, and Prior Experience

Figure 28: A student demonstrates a high level of engagement during a motivating gallery visit. Photograph courtesy of The Suter Art Gallery te Aratoi o Whakatū

As discussed in the literature review, our ability to relate cognitively with art relies on our engagement, which occurs through means such as our senses, emotions, disposition and memory. Participants were aware of this and sought to use this engagement to maximise student learning.

The Senses

Sensory engagement was seen as a tool to increase understandings in art. Looking was often the primary sense focussed on in the gallery but multi-sensory experiences were stressed. Sensory activities were seen to enhance thinking, allowing increased awareness of the qualities of an artwork, and also evoking associations which allow for a personal experience. Participants considered that the involvement of sensory learning engaged out-of-the-ordinary thinking approaches.

Hands-on

Hands-on activities were regularly used as a means to develop understanding. These were a focus of LEOTC, and participants clearly considered these to be of benefit to their learners. ‘Hands-on’ was

considered an important component of both the gallery and the artmaking aspect of a visit. Contact with authentic artworks was seen to provide powerful learning in an embodied way. The freedom to move around the gallery and use one's body in different ways, for example lying down, was cited as beneficial for student learning. Additionally hands-on activities in the gallery were used to initiate thinking about the process of artmaking. The connection between hands-on artmaking and decision-making was cited. Open-ended artmaking activities were used to optimise the thinking involved.

Examples of hands-on artmaking responses might be individual, and as such might be personal and private, or collaborative, particularly if the exhibition had a social theme. Hands-on activities were also seen as one way of activating an unmotivating exhibition. Several participants mentioned incidents of students attempting art techniques which they had observed and considered simple in the gallery, and finding them harder and more complex than expected, citing this as a useful means to develop thinking. Additionally the hands-on aspect of sessions was seen as important in providing a take-home object which creates a connection between the visit and life beyond the gallery, providing a tangible reminder of the gallery and another way of developing thinking and about what they saw.

Looking

Looking is a primary focus in visual art. Viewing art was seen to engage students in many ways, and to create connections students may not otherwise have made through talking or reading alone. It also was seen to evoke things previously seen or experienced. Looking was usually the starting point in the gallery and generally led on to thinking, talking about and creating artworks (not necessarily in that order). Generally artmaking was an inquiry tool to help the students understand what they have looked at in the gallery. Viewing art and talking were seen to fit together well to promote analytical thinking. One example of this occurs through deconstructing an artwork and considering the relationships between its parts, particularly when discussing art processes involved in making the work (in other words, visual literacy).

Motivation

Student motivation was seen as a necessary aspect of good quality thinking and gallery educators stressed the motivating power of visiting an art gallery. This could occur due to:

- Fun and exciting learning
- Engaging with authentic artwork
- Being outside their regular classroom
- Being at the art gallery
- A sense of freedom
- A memorable, engaging experience
- Creating an artwork

- Participating in group activities
- Added value, e.g. something to take away or having artwork displayed
- Relating to students' interests and experiences

Classroom teachers were seen to need motivation too, as in the communal learning experience everyone in the group influences each other. It was suggested that classroom teachers can be excited by seeing their children's positive reactions. This motivation of teachers ensures the maximum learning for their students as, with classroom teachers' buy-in, they are likely to continue learning back at school. Individually developed programmes was seen as one way to increase teacher motivation. Teachers might make specific requests for topics which can be fulfilled through the use of artworks from the gallery's collection.

Emotions

The gallery educators tried to engage students on many levels and emotion engagement was one aspect of this. It was recognised that individuals have a range of emotional responses to artworks and other experiences, such as artmaking, at the gallery. Emotions were one means to stimulate discussions around artworks. One feature of gallery lessons discussed was the sharing of emotions in a group, which could lead to bonding. Gallery educators were seen to have the role of supporting students emotionally, and enabling their freedom to share both positive and negative emotional responses to artwork. These might be due to personal associations and provide a starting point for developing important personal understandings.

Anxiety

There was a strong awareness of the potential for anxiety in visiting students. Some content in artworks was seen to have the potential to cause visitors anxiety. Gallery educators considered an aspect of their role to support students through this, providing strategies to make it manageable. Additionally, while the freedom of having no one correct answer could be positive for some students, it was seen to create anxiety in others, and the abstract concepts found in some artworks added to this, if students were unable to gain an understanding of them. As well as this, it was suggested that a lack of specific art-related skills could cause a lack of resilience in some students and resulting in emotional upset due to lack of confidence. Additionally participants described how some classroom teachers increased anxiety in their students by focussing excessively on rules in the gallery setting. The gallery teacher's role was seen as putting everyone at ease, including adults accompanying class visits.

The Gallery Setting

The physical space of the gallery was described as having the ability to incite many different types of emotions. The architecture of a gallery can elicit differing emotional responses with traditional temple-like buildings often inspiring awe, and some modern buildings being more welcoming. Either

way, visiting as part of a group can help visitors feel more secure and confident than visiting alone. If these first visits have been positive, they were seen as much more likely to return. A viewer's emotional response is also shaped by the architecture of the gallery spaces themselves: Anna described being pulled into particular artworks because in a small exhibition space it was impossible step back to get a more distant, detached view. This makes a visitor engage with the art on a more personal level.

Safe Space

The gallery educators worked to allow a safe space for thinking, where all contributions are considered valid, avoiding the domination of students by adults. A safe group dynamic enabling free expression without being judged for one's opinions was seen as a necessary ingredient to enable good quality thinking. Participants explained that recognising students' personal responses to art as valid enables them to be open, creating a trusting environment allowing a relaxed session. Because of the potential for risk-taking in thinking about ideas in art, students need to know they are in a safe environment to be willing to contribute.

Additionally developing trust between the various educators involved in developing students' learning programmes was seen to enhance learning outcomes for students. If the gallery educator was well established in the school community they were seen to be able to gain the trust of local teachers. It was recognised that classroom teachers need to feel safe too. Gallery educators described helping visiting teachers to feel welcomed and safe enough to implement ongoing educational visits.

3. Making Art

Figure 29: Students make artworks in response to installation art on display in the gallery. Photograph courtesy of The Suter Art Gallery te Aratoi o Whakatū

Closely related to engagement is the theme of artmaking. While the level of importance to the gallery educators varied, it was mainly used as a scaffolded part of a greater lesson. As Diana explained,

> In the studio, when children are making an artwork, it is a constant process of thought and reflection. You make a mark, you do something, you look at it, you reflect on it, you go back and change it. That is a whole wonderful thinking experience.

Student artmaking was largely used as a tool to support and develop the learning which commenced through the observation of artwork in an exhibition, exploring aspects of their artmaking processes or conceptual bases.

Whilst making art did not stand out as more important overall to the gallery educators than other lesson components, they recognised that for the classroom teachers and the students visiting, this was often the most memorable and important part of the lesson. They noted that artmaking can be very motivating for students. Because of this, it was seen to be very effective in supporting other aspects of the lesson.

One strong theme which arose was the perception of a decline in practical artmaking skills being taught in schools. An effect of this was thought to be the school teachers' emphasis on the making part of gallery lessons. Classroom teachers were seen to have a lack of confidence, training and ability in artmaking.

The artmaking was, in general, described by interviewees as experimental; about trying, learning, and being creative, rather than achieving a finished product. There was an emphasis on flexible, open-ended artmaking activities allowing individuality. These kinds of activities were seen to optimise the thinking and decision making.

The gallery educators perceived themselves as having the role of developing the confidence of students around artmaking (as well as that of the classroom teachers). They described a number of strategies for engaging students, and making them feel safe and confident to make art. At times classroom teachers and other supporting adults were seen as at odds with this, largely due to lack of understanding of the nature of developing ideas in art. On the other hand, sometimes adults were seen to work with the students cooperatively, to make art alongside the children in a community of practice, or to support the students to create their own work.

One example of gallery artmaking for students was collaborative projects. As well as being used to develop more sophisticated learning through negotiation, collaborative artwork was also seen as appropriate as a response to the social themes present in some exhibitions. Equally, artmaking was seen as an opportunity for students to express their individuality. It was seen to serve many purposes, such as simultaneously expressing individuality and membership of a community.

In addition to viewing artworks and exhibitions, the use of certain specialised art media and tools was another aspect of the gallery visit which was considered to be unlikely to be available at school. Gallery visits allowed students to view authentic artworks to deduce how they might be made, and then respond using similar artmaking methods.

Student artmaking, while largely occurring in studios adjacent to the exhibition spaces themselves, at times also occurred in the gallery alongside artworks on display. In this case students are able to relate directly to artworks on show, and use close observation. Additionally, in the gallery, students sometimes created temporary art installations in the gallery in response to artworks (such as those described by Jo) which can be photographed to enable students viewing and consideration later back at school.

4. Flexibility

Figure 30: Students explore the elements of art through dance. Photograph courtesy of The Suter Art Gallery te Aratoi o Whakatū

The principle of flexibility was expressed by participants on many levels. It was a valued quality of: the learning context of the gallery, the use of artworks for learning experiences, and of the pedagogy of the gallery educators interviewed, in both the learning experiences provided for the students in the exhibition space itself and the artmaking aspects of lessons. One aspect of this pedagogical flexibility was the ability to respond in the moment to the indicated need of the situation. Gallery education involves varying elements, with constantly differing students, classroom teachers, learning intentions, exhibitions and more. The art gallery itself was seen to promote flexible thinking with its changing exhibitions and varied artworks, providing many potential themes allowing students to have wide-ranging experiences and gain different things from each visit. Additionally participants noted that within each gallery lesson there is the capacity to use a broad range of thinking approaches to develop different students' understandings, and this varies depending on the exhibition.

Flexibility was seen to allow for students' individuality, including personality and personal learning styles. It enabled student-centred lessons, which evolved based on student direction, and the collective impetus of group learning. Flexibility allowed the gallery educators to support students with differing

developmental needs. Divergent thinking was valued and discussion was a significant means to elicit the development of a wide range of student ideas.

One particular thinking skill developed through art gallery education was visual literacy which promotes flexible thinking and provides the means to understanding of complex and abstract ideas. Abstract artworks enable students to learn about and practice abstract thought, which both requires and enables flexible thinking. These works were seen to have a particular open-endedness, offering many possible interpretations. Generally, looking at artworks and exhibitions was seen to allow for flexible narratives and interpretations. However, one of the distinct features of thinking in art was seen to be its encouragement of creative capacities in all aspects of a lesson. Artmaking, particularly open-ended activities, was also seen as an important way that students could push the boundaries, experiment and practice flexible thinking.

Differences were observed in the flexibility of different aged students. Younger children were seen to be able to be flexible due to being more confident in risk-taking, thus were open to try a range of solutions to any problem. Older students however were seen to have the potential flexibility provided by more content knowledge to draw on in a particular learning situation, giving more ways to respond, but were seen to be often inhibited by self-consciousness.

Participants considered art as an effective subject to connect learning areas in the curriculum in flexible ways. Additionally the context of the art galleries was considered to allow much more freedom of teaching approaches and content than the standard classroom in a school. However, participants generally considered that the requirements of LEOTC inhibited flexibility, despite providing stability of funding.

The gallery teachers were also aware of the importance of being professionally flexible in their interactions. Lessons worked best when both classroom teachers and gallery educators were flexible and trusting enough to meet the needs of the students, the aims of class programmes and to optimise the benefit of what is available at the gallery.

5. Collaboration

Figure 31: Students collaborate to create sound responses to artworks during their gallery visit. Photograph courtesy of The Suter Art Gallery te Aratoi o Whakatū

Collaborative Thinking as Quality Thinking

Good quality thinking was often described in terms of a community of inquiry involving social interactions, such as group discussions and other activities involving collaborative contribution to interpretation and understanding. Discussion and questioning were seen as an effective means of promoting reflection on personal views and the ideas of others in relation to these. These discussions often developed freely through: making connections, building on the each other's ideas, and appreciating various viewpoints. This was seen to enable all visitors within a group to participate in the development of complex ideas, each adding their own contribution. Diana described groups as encouraging ideas to "really grow and flourish" and Melissa described revelatory moments for students in class discussions. This social aspect was also seen to provide motivation for students. The gallery educators also stressed the individuals' point of view as being valued within any collaborative decision making, helping students understand that individual perspectives exist within every consensus decision: Individual and collective learning can be facilitated simultaneously.

One aspect of the collaborative learning experience at the gallery, is that students share the visit to a particular and often remarkable setting. Diana described how, in the moment, at the gallery when everyone is having an experience simultaneously, the unique shared engagement with art can be very inspiring.

Many participants used collaborative artmaking experiences. These kinds of responses to exhibitions with social, community or cultural themes were seen as one way to reflect the themes of the shows, enabling students to enact principles under discussion.

Collaboration was expressed in the strongly student-centred approach shown by all the vocational art gallery educators interviewed. This is shown by the gallery educators' sensitive responses to the emergent needs of their students. A reciprocal relationship was described, with students sharing what is meaningful to them, and in return, the educators helping to connect relevant ideas within the gallery. Trust is a strong aspect of collaboration and this was seen to be developed through the educator's active listening and being open-minded to student requests and suggestions. As well as developing trust with students, educators emphasised the development of relationships with others, individuals and groups in the community, which results in good will and allows for a network which can enrich learning programmes. Additionally in some cases, other experts were brought in to collaborate and reinforce particular learning experiences.

Sarah and Jo both stressed the ability of working collectively to develop student understanding about important and sometimes disturbing concepts, such as environmental issues, in a safe and comforting way. In effect, they were using the art gallery to provide a public forum, to open these important ideas up collectively, and to discuss them in a safe space.

Collaborative Between School and Gallery

Collaboration with schools and classroom teachers was considered very important, particularly in preparing students to fully benefit from visits and to enable ongoing learning after the visit. Informing classroom teachers beforehand about the teaching approaches which would be used in the gallery was considered important, in order to ensure continuity of learning.

Participants described a range of degrees of collaboration, with some building learning sessions from scratch jointly with the classroom teacher and others finding that classroom teachers preferred to follow their lead and perceived expertise. This collaboration over developing learning intentions and experiences is in line with LEOTC funding which requires that the objectives for visits are negotiated with the classroom teacher beforehand.

Another form of collaboration was discussed by Jo who described how, at times, classroom teachers found it useful to share their concerns about particular pupils with her, providing collegial support not always available in the classroom. She felt this also improved the educational experience for those particular students at the gallery.

Collaboration in the Community of Practice

The idea that learning is developed in communities of practice, on many levels, was a strong thread in this research. Gallery educators repeatedly stated that all members of a learning session both added to

and gained from the learning. Lessons frequently operated in groups, often using parent helpers and other supporting adults to facilitate learning. In these situations everyone was seen to add to the learning and everyone's expertise and viewpoint was valued. Each participant, including the gallery educator, were seen as holding important knowledge to contribute to the greater learning, becoming both the expert and the learner simultaneously. Parent helpers often actively participated in interviewees' programmes. As well as supporting students, they often engaged in the learning conversations which take place, and joined in with the practical artmaking.

Other Gallery Educators

The gallery educators in the study valued the support of their colleagues in other institutions. Particularly in the early stages of their careers, they expressed feelings of isolation and lack of professional guidance. Sarah pointed out the irony that while most of her job had been about building relationships in many ways, she has found it quite isolated professionally. Within institutions where there were education teams, their programmes were usually developed collaboratively. Additionally participating in this research led these teams to have productive discussions around ideas raised.

Participants showed particular connection with other educators in their art galleries, but they described variation in the level of the support by and relationship with, other staff members. They emphasised the need for the cooperation of these other gallery professionals to support the effective facilitation of student learning in the gallery. The varied specific expertise of the different staff members at each gallery was seen to have tremendous benefit to education programmes, but also at times there was a lack of understanding of the rationale of gallery education and this was seen to have the potential to impede education programme development and delivery. Additionally, some of the gallery educators also described developing collaborative education programmes with other local cultural institutions, resulting in enhanced learning possibilities for students.

6. Language and Communication

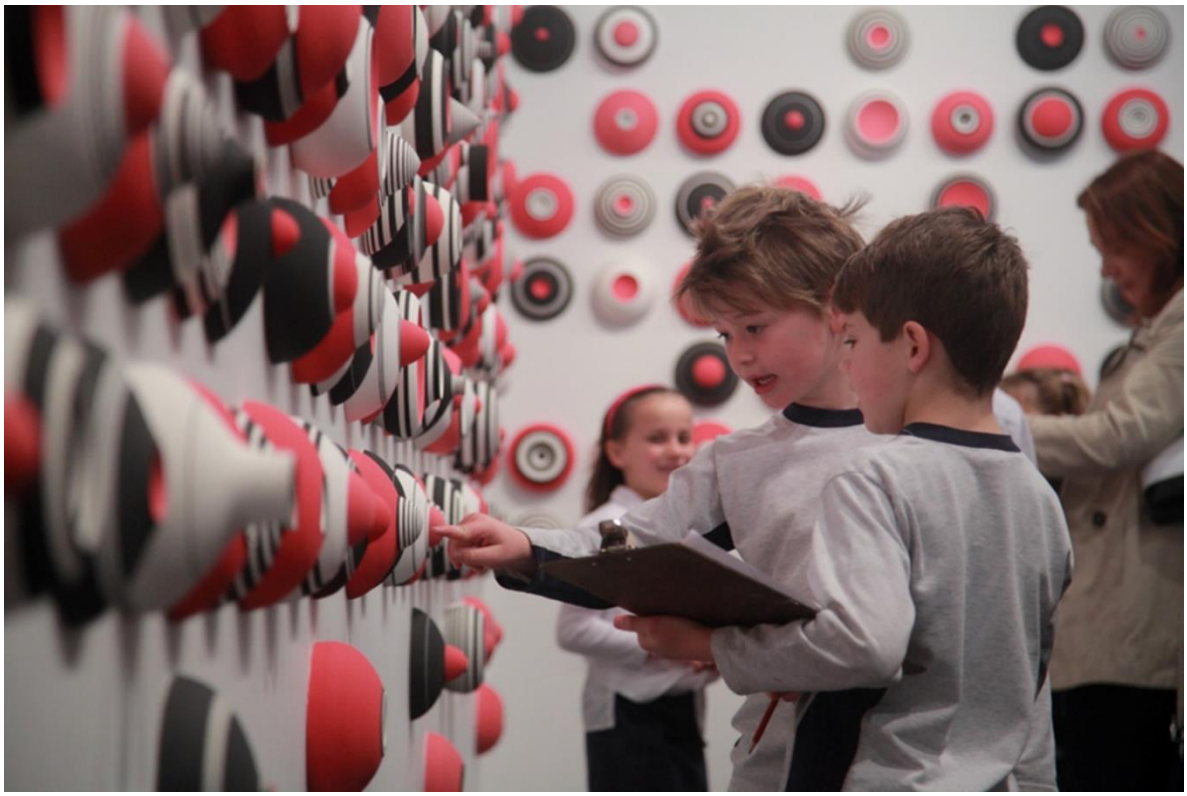

Figure 32: Artworks provide a focus for student discussion. Photograph courtesy of The Suter Art Gallery te Aratoi o Whakatū

Closely connected to collaboration is communication. Language and communication wove through every aspect of the study. The vital role of discourse in the learning process at the gallery was summed up by Rachel thus "Our core role in the community is to provide access to artworks, using these to create, excite, inspire and facilitate discussion".

Students' Questioning

Questions emerging from students were more of a focus than the gallery teachers' questioning as they were seen to promote more meaningful learning for students, by ensuring the lessons were student-centred. Incidental discussions in small groups were seen as particularly valuable for this. It was considered important to allow students to ask their questions freely, with the adults involved in the lesson being prepared to step back and allow them to initiate discourse. This focus on student questions was seen to be sometimes at odds with classroom teachers or supporting parents' usual approach. But as Jo explained, engaged students ask relevant questions, demonstrating that they have thought about what they have seen and heard.

Free looking in the gallery or small group work were ways in which the gallery educators allowed for students' informal questioning, enabling in-depth discussions without the constraints of a whole class discussion. These incidental discussions also were seen in the studio during artmaking, developing organically in response to each other's artwork. It was noted that sometimes the students' own

questions could be answered by themselves through the different stages of the scaffolded learning including the artmaking.

Additionally art galleries were seen as providing a forum for students to ask questions about significant issues, opening them up collectively in a safe space. It was considered important to value individuals' viewpoints in order to facilitate open discourse. The gallery educators emphasised the creation of a safe space for thinking, validating the expression of students' thoughts without a preconceived right or wrong. To further add value to the learning experience, it was believed that learning in the gallery needed to be communicated and shared so ongoing questions can be facilitated back at school.

The educators saw their galleries' artworks as an important source of student discussion, questioning, and analysis, enabling consideration of one's own experience and of the wider world. Contemporary art was considered a particularly rich starting point as it often might include confusing aspects making students wonder, thus triggering inquiry.

Gallery Teacher Questioning

The gallery educators were well aware of the influence of their questioning approaches on students' thinking, and used a range of questioning to construct learning opportunities for them, varied to suit the individual needs of the class. Directed questions were used with artworks to focus a class's looking, thinking and discussion of particular concepts or visual elements. Questions were also used to support students in considering abstract ideas, allowing for many answers. Open-ended questions were used to encourage active consideration, encouraging choice-making, which was seen as very important.

Educator-led structured discussions in front of artworks were often interspersed with students' independent interaction with exhibitions, which allow student-centred, personalised questions to emerge. It was seen as important to vary the questioning approach to suit the individual needs of the class, in particularly in relation to the developmental level, since it was widely expressed that while younger students are more willing to give an opinion or ask a question than older ones, the older students had the capacity for much more complex ideas.

Vocabulary

There was an emphasis on developing specific vocabulary to describe learning experiences. This was seen as facilitating increased discernment, allowing for more sophisticated discussions around specific art concepts. A higher level of vocabulary and dialogue was seen to be achievable for older students although, as discussed, they were often less willing to contribute to public discussions. Learning vocabulary was seen as empowering, allowing the exploration of new ideas. It was seen to provide the means to articulate ideas and thus to begin to understand and unravel a problem.

Visual Literacy

> We are teaching students that art is a form of expression, and you can use it to communicate when we make art, and when viewing an artwork we can find out what it is trying to say. (Rachel)

Developing visual literacy was seen as a significant and particular aspect of art gallery education. Through this students learn to be confident in looking at and understanding artwork. This occurs by both through viewing artworks in the gallery, and by creating and critiquing their own artworks. A confident use of visual language was seen to allow students to independently have a worthwhile, personally meaningful experience at the gallery. Diana pointed out that visual literacy aids critical thinking by enabling the effective reading and understanding of images, and thus more sophisticated critical analysis.

Many gallery lessons commenced with viewing art. Diana, in particular, emphasised that to understand art we need to be visually literate in the language of its imagery, and this is a distinctly different approach from verbal or written language. Visual literacy is not as clear cut as verbal language as it relies more on personal meanings. It was seen as important that this be taken into account when working with children in art galleries. Analysing visual language with students generally started with identifying, describing and responding to visual aspects of artwork. This develops the students' visual vocabulary of the specific content knowledge of art. This could then lead to other scaffolded aspects of the gallery learning. Making art was seen as a means to aid understanding other people's images.

Language and Thinking

Students' development of thinking was largely described in terms of language and literacy. Gallery lessons used a range of dialogue, generally starting with particular concepts that related to the artworks under scrutiny, and to the students themselves. Divergent responses were welcomed and encouraged. An individual's memories triggered by looking at the art, as well as their sensory experiences and sense of aesthetics, were recognised as influencing their taste, and thus were seen as productive sources of discussion in art. Emotional, sensory and cognitive means were used to stimulate the discussions which develop ideas in the gallery.

Educators stressed that discussions around artworks' meanings often involve multiple perspectives, enabling students to learn it is acceptable and often fruitful to disagree with others, and that the concept of right and wrong in art is often not clear cut. They also promoted the ideas that disliking an artwork is a valid response, and that more varied views enrich understandings, thus allowing students freedom to express themselves and to feel that their thoughts and opinions matter. Jo suggested that one way to develop student thinking is by inviting them to express their point of view publicly. When a number of students do this, good quality thinking can be facilitated, through engagement with

different people's perspectives, based on their experiences, enabling a student to become aware of things that they might not have known about if they worked alone.

Empowerment as Giving Students a Voice

Empowerment was emphasised by all case study participants in the study, promoting the view that students should have a voice in the art gallery as a public, cultural space in the community. The opinion that the freedom and safety to express one's preferences in art was empowering was widely expressed. Further empowerment was facilitated through developing students' ability to explain these views. Gallery educators helped their students to develop the tools to voice their views and also change their mind if they wish. Independence of thought was seen to enhance empowerment, and the students' independent viewing and discussion of artworks aside from teacher direction was seen as one way to give students the power to choose what they want to talk about. It was considered important to provide learners the confidence to speak about feelings and ideas, and have their cultures welcomed.

Empowerment of students was also seen to be enhanced by developing students' deeper understanding of the artworks on show and the important issues they often address. This was often developed through discussion. It was suggested that significant political discussions were less likely to occur at school than galleries since their exhibitions on show often address such issues.

Curriculum

The New Zealand Curriculum (2007), being at the basis of LEOTC gallery education programmes, ensured an emphasis on the use of language to develop ideas, particularly through its key competencies of thinking; using language, symbols and texts; relating to others; and participating and contributing, as well as the specific learning area of English.

As the 2016 survey indicated, vocational gallery educators, particularly those in dedicated art galleries emphasised language in their lessons. Additionally, the view was expressed that a focus on art might provide students with skills and confidence which might transfer, enabling a natural improvement in literacy in English and across the subject areas. Art was described as having the potential to work as a hub to enrich learning in other subjects, particularly English, since much of its learning is about developing and expressing ideas. English also featured as a curriculum area actively marketed and taught by some gallery educators. Art and English were seen to have many connections, both by respondents in the case studies and in the survey. Additionally classroom teachers were seen to appreciate the links being made between these subjects for their learners.

Art Gallery Setting

Working in the gallery was seen to provide a unique setting for discussions around artworks, artists and ideas, separate and different from school learning. Gallery educators considered the narrative or communication of ideas in an exhibition and often developed education programmes taking these into

account. Viewing artworks in an exhibition setting was seen to allow students access to much more information, than interacting with reproductions in a school classroom setting, and the participants' view was that this improved discourse. The physical experience of being in the gallery enabled students to experience artworks by scale, shape, colour, and other physical attributes, allowing the verbalisation of complex, blurry concepts, connecting visual language, verbal language and, at times, written language. Additionally Jo, in particular, believed that the freedom of dialogue achieved in gallery education sessions would not be possible in schools because of the oppressive structures of the national education system.

In regional galleries particularly, discussions during school visits to galleries were often able to reflect locality and community. Where the visitors and gallery teachers are members of the same community, these discussions of local issues concern everyone directly (as demonstrated by Jo). Additionally it was stressed that students who visit their local gallery regularly have an enhanced learning experience as they know what to expect and so are more confident and competent to express their views.

Māori

Māori was emphasised by all the vocational gallery educators, with both Māori concepts and language regularly used. This was demonstrated in all gallery lessons I observed, and additionally Māori concepts permeated examples provided by participants. It was clear that the gallery education programmes they described were embedded in New Zealand culture and were often specifically designed to respect the bicultural nature of NZ. This was reflected by the aspects of Māori kaupapa, tikanga and aspects of Te Ao Māori which were constantly entwined into learning programmes at the galleries.

7. Mediation by the Gallery Educator

Figure 33: A teacher mediates understandings during gallery learning. Photograph courtesy of The Suter Art Gallery te Aratoi o Whakatū

Gallery educators often referred to their role in terms of mediation. While similar to collaboration, mediation is distinct in that it involves the gallery educator acting as a conduit to enable connections in many different ways:

- Mediating Student Thinking: Helping the students take ownership of learning, giving support as necessary.
- Between Gallery Culture and that of the Students: The non-partisan welcoming of all cultures of the students was seen to help them feel as if they belong and have cultural capital.
- Between Artworks and Students: Engaging with students' subjective connection with art, and mediating interpretation of artworks through these personal responses. One type of mediation the gallery educators performed was facilitating the use of artworks which might have adult concepts in them, in relevant ways with children.
- Between Student and Gallery: Building students' awareness of the place of their point of view in the gallery context. Developing the children's ability to approach new things with an open mind, can be facilitated gradually through discussion facilitated by the gallery educator.

- The Range of Visiting Classes and Their Teachers: Effective mediation between the varied classes and the gallery was seen as necessary to facilitate optimal learning.
- Between the Classroom Teacher and the Gallery Learning: Managing the classroom teachers' and parent helper's behaviour in the gallery in a positive way is an important way to optimise student learning. Gallery teachers must help the supporting adults understand their role in students' learning. To do this the gallery teacher must negotiate constructive partnerships. The ability of the gallery teacher to optimise student learning is influenced by the classroom teacher.
- Between Gallery Education and the Other Functions of the Gallery: Support and understanding for education by host institutions was seen to be vital. Other museum professionals onsite need to understand and make provision for gallery education. At times there was a lack of understanding of the needs of children in the gallery, and the ultimate purpose of learning in the gallery.
- Practicing Artists Working with Students at the Gallery: when an artist is working with children, they must understand their thinking, interests and developmental level. The educator becomes a conduit, facilitating an easy connection between the artist and the students, allowing an open experience.

8. Belonging, Ownership and Community

Figure 34: Students developing cultural understandings during an art gallery visit. Photograph courtesy of The Suter Art Gallery te Aratoi o Whakatū

Creating a sense of belonging and ownership was seen as an important aspect of the role of gallery educators, helping students and accompanying adults feel comfortable and relaxed in the gallery space. Gallery education involved making all visitors feel welcome, in line with the Māori principle of manākitanga. Simply helping first-time gallery visitors feel comfortable enough to return was seen to be a worthwhile achievement. Gallery teachers sometimes felt they needed to work to mitigate the influence of anxious classroom teachers who might reflect the view that the art gallery is not a space for children and they have to be very careful.

Developing agency and making students feel welcome was done through accepting all visitors' responses positively, particularly those of class members but also of accompanying adults. Establishing that safe discussion space was seen as very important. Including supporting adults in this involved helping them to feel relaxed, and this was seen to have a flow on effect to the students.

In order to encourage the feeling of belonging of local school teachers and by extension, their classes, it was seen as important to build a sense of trust that the visits were going to be worthwhile and meet the needs of the visitors. Paying attention to the classroom teachers' pedagogical approach and to some extent mirroring them, was one way to support this. It was thought that when this trust was built, it was more likely the classroom teacher would allow the gallery teacher to run the lesson effectively.

Diana suggested that gallery educators needed to quickly demonstrate their competency to manage a class to new visiting teachers, in order to help everybody feel at ease in the environment.

She described the role gallery education has in student empowerment in a public setting thus:

> An art gallery is a public space, it is a place in the community, and so when children are able to be thinking and discussing their ideas and thoughts in a public space, that is empowering.

In other words if children feel they have a voice in that space, they feel that they belong.

The Building

Jo compared visiting their gallery to walking onto a marae. The design of a gallery influences the visitors' experience of feeling welcomed. The entrance, the front of house staff and the classroom were seen as important in this. Having to walk up exposed steps to get to an entrance, or having large echoey atriums as entrance ways, were described as daunting and anxiety instilling, whereas a more low key entrance with friendly front of house staff can provide a positive experience. If the venue is a cultural hub including other institutions which students regularly visit, it will be familiar to them and they may feel more at home. Designing and situating institutions in the midst of the local community, as Jo's venue, can also aid this welcoming feel.

If there is a specific, purpose-built classroom, this can provide a special place for students to come to in the gallery, especially if it is decorated in a welcoming way. Jo's team represented local cultures by displaying objects students might identify with on the walls, in a low key, matter of fact way, as if it was a living room in a student's home. This was designed to encourage students to feel at home, making it clear that their identity and culture is welcome. Making the classroom welcoming is one way of creating an overall welcoming gallery.

The view was that students' thinking is enhanced if they feel welcomed, and this was the aim of education services in the case studies. Being inclusive is one way of doing this. Jo's venue also has a specific art gallery set up for children to enjoy, with appropriate seating, activities and presentation of artwork. Optimally children should be able to be comfortable in the exhibition galleries, at the same time as developing understanding of the mana of the space.

Discussions

The sense of belonging was also developed through collective discussions about personally relevant issues. Jo further enhanced this by emphasising the students' power as the future world decision makers, stressing the importance of their ideas and decision making. Belonging was also fostered in the inclusion of all visitors, including students and their supporting adults, in all aspects of the activities, such as looking, talking and making. This adds complexity and depth to the collective learning.

Feelings of ownership of artworks occur when students and other visitors with school groups can express their viewpoints and have them heard; the students are able to voice their opinions and know that they were believed to have value. The independent choice of artworks to respond to allows them the power to decide what they want to talk about. Related to this is taking ownership of artmaking, demonstrated when students go beyond the instructions and replication, to make their own creative artwork. In the study artmaking projects were often designed to encourage this.

Repeat visits were seen to encourage ownership, confidence in the setting and belonging, as students become familiar with the routine. Regular visitors were considered more likely to feel confident enough to take independent learning directions. One means of enhancing students' sense of ownership and belonging was through the representation of the children in exhibitions, such as in Sarah's installations or Diana's audio guide.

Developing Sessions

The children visiting the gallery bring details of the wider community into the gallery, sharing aspects about their lives in relation to the artworks. The strong student-centred focus of all the vocational art gallery educators ensured that the students' communities and local experiences were considered as part of lessons.

The gallery educators who had public programming as an additional part of their role had more focus on the diverse range of groups who might visit. If providing education services for other groups, in addition to schools, was part of their job description, they were able to be open-minded about being as inclusive as possible to include all sorts of groups from the community (such as Melissa's collaboration with Deaf Aotearoa). As cultural institutions, generally funded by their local councils, the view was expressed that they had a responsibility to support the community. Additionally, that as a community facility, the gallery should be reflective of and receptive to the breadth of the local population, operating as a hub to develop community wellbeing through building cultural understandings.

One way to be inclusive is to recognise that in any community there are many experts in different fields and ideally, in an educational group, members both learn from and teach each other, making use of the various expertise (in line with Wenger, McDermott and Snyder's (2002) communities of practice). Additionally, as Jo expressed, through being at the gallery students are learning that, in making art, one becomes part of a wider community of practitioners who make art, and that this community influences your own artistic practice. The gallery educator can facilitate this in a range of ways, such as sharing students' artwork with the artists who exhibit.

Social Learning and Individual Response

Being part of a communal experience at the gallery enhances one's sense of community engagement. Gallery educators described this unique shared engagement with art as memorable. In the art gallery,

educators tended to develop learning in a community of inquiry. There were social interactions, with the group fostering ideas and discussion, and different people responding to and building on each other's ideas, and taking different viewpoints. Diana described groups as encouraging ideas to “really grow and flourish”. Learning in a community creates a sense of ownership of that particular moment.

The classes that come and the schools they are part of are distinct communities. These communities are transported to the gallery when classes visits. They have their existing support structures, for example, Jo described refugee students being well looked after by the other children in their classes. Such schools demonstrate a strong sense of community. It was suggested that if the gallery educator is sensitive to these existing structures, this will increase the sense of belonging for these class communities.

On the other hand, it can also be seen as beneficial that an art gallery is separate from schools’ community, which has particular issues relating to its identity. An art gallery can be seen as removed from this, neutral and thus can offer something quite different to what a school can deliver on a topic. There is the potential for galleries to provide tools to take back to school to talk about these issues. Jo hopes her students might also continue conversations commenced at the gallery, at home. In this way the gallery can disseminate important political ideas into the wider local community.

Families and the Gallery

One outcome of art gallery’s programmes for schools was cited as developing gallery visitors. Making engaging programmes and emphasising welcoming, increases the possibility of families visiting later independently. It was the participants’ desire that this would occur, thus increasing the gallery’s relationship with the wider community.

Anna and Rachel described how community art events can increase schools’ sense of connection to the gallery and the gallery’s belonging to the wider community. The inclusion of currently practicing, local artists in exhibitions was seen to provide particular interest for both the community and schools, as well as many connections between visiting students and the exhibiting artists. Such initiatives by galleries were considered to be likely to draw more of the local population into the gallery.

9. Professionalism

Figure 35: Professionalism was important to the art gallery educators. Photograph courtesy of The Suter Art Gallery te Aratoi o Whakatū

Influence of the Research Process

The research process was seen to give participants the opportunity to think purposefully about the professional aspects of their job to a greater extent that they would normally have time for. The opportunity to have professional discussions with a colleague in the field was also seen as positive and there was the desire to have such discussions regularly. Participants stated that while it was easy to habitually deliver their established, effective style of programmes for schools, the questioning of one's practice can be very valuable.

The ideas discussed in interviews were used as a means to improve their practice, and considered an opportunity for professional development in the wider community of other gallery educators. Where they worked in teams, participants described having productive discussions around these ideas. The research was seen as stimulating, increasing their awareness of their day to day practice through the interview process, feeling more purposeful in their profession, and making them consider what they appreciate about their job. Some were motivated to follow up ideas discussed with professional reading.

Classroom Teachers

Classroom teaching is similar, but not the same as gallery teaching. Gallery educators felt they needed to be responsive to classroom learning as part of their professional practice, but that classroom teachers in turn should to be responsive to programme suggestions by gallery educators, both acknowledging the other's expertise. This would enable effective collaboration on learning outcomes, and is in line with the LEOTC requirement for negotiation of this, at the time of the research.

Participants' specific expertise was recognised. Gallery educators believed they were often seen as a source of professional development for classroom teachers for a range of reasons, including the low status of art in schools. However they described how sometimes classroom teachers saw gallery educators as experts in their fields, but not necessarily competent teachers. In this case the classroom teachers' interventions might sometimes derail lesson. For this reason it was suggested that the gallery educator must quickly display their competency to establish trust.

LEOTC

LEOTC was seen as professionally inhibiting, limiting gallery teachers' ability to provide programmes in the way that they, as experts in their field, knew was best. Additionally although it paid for professional services, it did not provide the necessary support or training. Gallery educators saw themselves as locked out of the routine professional support for teachers in schools. Advisory groups, which were a requirement of LEOTC funding were cited as an effective means of keeping in touch with current educational practice in schools, although they did not provide professional support for specific art gallery pedagogy.

Jo was particularly bothered that LEOTC educators were generally unable to maintain their New Zealand teacher registration. It interesting that the pedagogy cited by those in this research aligns closely with the *Standards for the Teaching Profession* (Education Council, 2017). This is one example of how as contractors, LEOTC educators are disadvantaged professionally. While they expressed a desire to be professional, and be part of a profession, in practice the community was disparate and fractured.

Professional Isolation

Feelings of professional isolation were a feature of this research. To some extent these might be due to geographical issues, cost and time, but there was also a common theme of not feeling understood or appreciated within participants' institutions, or more widely. Professionalism and ability to work effectively were seen to be influenced by the level of understanding and support provided in the educator's institution. A positive example of this was demonstrated by Melissa's manager, who took her on a trip to a larger city specifically to meet with museum and gallery educators from other venues. Overall there was a strong desire for art gallery educators, particularly those that worked

alone, for the collegial support of their peers, with more connections and professional conversations. This was considered to provide effective means for the growth of the profession.

Starting Off in the Job

Those new to the field felt particularly isolated. The support of other art gallery educators was seen as invaluable, but these connections had to be specifically sought out since pathways were not in place. The profession was seen to include a sense of freedom to develop personal pedagogies to suit the particular context, but there was a pressure in this, due to the lack of specific professional guidance. Participants did not feel directly influenced by the governmental guidelines of classroom teachers, however those who were not trained teachers felt this absence influenced their professional practice. For providing school education programmes in art galleries, a strong knowledge of current classroom teaching practice was seen as important.

Professional Body

At the time of the research MEANZ, the professional body for museum and gallery educators in New Zealand, was in recess. The absence of this professional body was strongly felt. MEANZ was fondly remembered by the longer standing participants. It had offered specific professional conferences, high quality professional development, advocacy and support for those in the museum education field. Having no union or professional organisation was seen to weaken the profession. Jo's (who was a previous president of MEANZ) view was that it is difficult to pursue a career as a museum or gallery educator due to inadequate pay and lack of recognition, as well as lack of professional structure. In general, even those gallery educators who were close in proximity to other institutions, did not tend to meet up with other gallery educators, for reasons mainly cited as busyness. In the very late stages of this research MEANZ re-emerged, and a one day workshop was held in May 2019. It remains to be seen how this will influence the professionalisation of art gallery and other museum educators.

3. Focus Groups

This section describes two online focus groups which were held by video conferencing in late November 2018. The purpose of these was to bring my research findings back to the community under scrutiny, in order to both test their robustness and to enhance these findings. This third phase of the research consisted of two focus groups, which discussed and consolidating ideas emerging from the Nine Recurring Themes of Art Gallery Education in New Zealand put forward in the previous section of this chapter. Most vocational art gallery educators in New Zealand were invited to participate in the focus groups, and I particularly encouraged those who had not contributed to the case studies to join, in order to extend the scope of my inquiry. Overall there were eight focus group participants besides myself, two of whom, Anna and Melissa, had featured in the previous case study phase of the research. Largely, the more experienced gallery educators tended to put themselves forward, but there were also participants who were new to the profession and this extended the range of viewpoints expressed.

Prior to the focus groups, participants were given the Nine Recurring Themes of Art Gallery Education in New Zealand to read and consider. The discussion that ensued was intended to provide feedback on this document in relation to their own experience, and to consider its implications for the profession in the future. My aim was to open a discussion around their views of the nine themes, considering whether they resonated and made sense to them, and whether they indicated practical improvements which could be made to the profession.

While the focus groups both commenced by discussing the research results, in both cases they quickly became a springboard to share and discuss professional problems and issues.

Focus Group One

The initial focus group consisted of six people: Jane, Lucy, Erin, David, Anna and myself. It was comprised of a number of very experienced gallery educators, four who had been in the field for over 15 years. Additionally one had been in the profession for just six months, and one for around eight years. All were teacher-trained and all except one worked alone delivering education programmes in their institution. Participants were evenly split between regional venues and cities.

All participants expressed the view that the nine recurring themes resonated with their practice, and finding that their own professional approach was part of a cohesive communal practice was affirming to group members.

> I was just amazed how common everything was. I was going yes, yes, yes, yes, yes, all the way through because I imagined more diversity but that didn't really ring true. There was a whole lot of agreement from my point of view. Which is lovely really because that must mean we are all on a good track together. (Jane)

Artmaking was the main topic of conversation for this group. Jane described the development of her attitude towards the role of artmaking in gallery education. She described how, in the past, it had been sometimes used as an add-on or for practice. However by the time of the focus group her approach had changed. She had come to use artmaking to activate and build on other aspects of gallery learning, as was suggested by Nine Recurring Themes of Art Gallery Education in New Zealand, which emphasised how thinking and making works together to develop understandings in gallery education. It was her view that students' approaches to artmaking can be profoundly influenced through experiencing art exhibited in the gallery.

> That kind of conceptual, doing it because we've just seen something that stimulated us … is really important and I'm thinking of prioritising the making.

She described how in the past the attitude had often been that the main focus of the gallery education for schools was to look at art on display rather than to make things; that the making was provided merely to reinforce that. She suggested trying turning this approach on its head, starting with artmaking in the gallery's studio, then visiting exhibitions and perhaps returning to the artmaking again, to weave the artmaking and viewing together more comprehensively to build depth.

Jane also discussed how, in the past, it was not common for her to do practical artmaking with secondary school students. More recently she has found this to be a successful strategy for this level as they can be anxious and sometimes disengaged, perhaps due to the new setting and teacher. Jane believes the gallery situation can create barriers for these students, inhibiting their sharing of ideas, suggesting that providing hands-on allows them to relax and become engaged. Anna and Jane both stated they currently almost always do artmaking with all school groups including secondary.

Lucy also found resonance with the balance between artmaking and looking as expressed in the Nine Recurring Themes of Art Gallery Education in New Zealand. Prior to the focus group she had noticed examples of how viewing art in the gallery prior to artmaking resulted in a superior outcome. She emphasised the value of looking at a wide variety of artists and artists' approaches in the gallery as a means of increasing students' confidence when making art. This was inhibited for Lucy by her institution's use of volunteer guides to guide classes, eliminating her opportunity to have constructive discussions with students, introducing and developing teaching concepts through viewing artworks in the gallery. She expressed concern that productive learning time was lost when students are guided by somebody who may lack the necessary specialist skills in questioning, as well as other pedagogical knowledge, such as the developing concepts through discussion. Lucy considers guiding school groups in the gallery to be a specialist skill which needs training and practice.

> It's quite hard sometimes to unpick a work and make it approachable for a young person. Or just think about the context and how to break it down and make it approachable.

Lucy's point connects clearly to the themes of flexibility and mediation discussed in the Nine Recurring Themes of Art Gallery Education in New Zealand. Experts in the specific pedagogy of art gallery education have the capacity to achieve a much better educational outcome for their students.

David also particularly responded to the artmaking section of the Nine Recurring Themes of Art Gallery Education in New Zealand. Artmaking is at the heart of his school programmes. As discussed in the themes, he recognised it as the most motivating aspect of gallery lessons for students. His expressed aim was for students to leave with a completed, high quality piece of art inspired by engagement with artwork in the gallery. He emphasised the importance of having an artwork students can exhibit in the gallery's website and in this way, connect family, friends and school with the visit. For him this provided a worthwhile payoff.

Erin, who had been working in gallery education for less than a year, expressed frustration with the practicalities of artmaking in her venue, with the constraints of working in a historic building, and large numbers of students in a very awkward and limited physical space, alongside general gallery visitors. Without a dedicated education space for artmaking, she was unable to do art activities that made any degree of mess anywhere. Additionally she had to restrict artmaking and other educational activities perceived as risking the safety of the artworks on display. Erin seemed overwhelmed by the number of factors inhibiting her programme delivery. As a result of this, a number of the focus group participants described their delivery of hands-on programmes in the gallery, without dedicated education spaces. They were able to give practical and moral support for Erin. Through this discussion she came to realise that much of her response was due to feeling undervalued, and that this was the main issue for her, over and above the logistical issues she had initially talked about. The essence was her feelings of not being valued for her role in the context of the art gallery.

> That material investment and all that kind of stuff [you do] and you could get to the time when the students come and it could be as simple as somebody deciding that we're not allowed to do that activity anymore and that's that.

Erin's poignant contribution is a clear example of why art gallery education needs to be understood and valued. This led to an extended discussion around the gallery educator's role of being an advocate for education within their institution and the associated need to sometimes be pushy as no-one else within the gallery is a voice for the children. Lucy stated that as the sole staff member advocating for children to do certain things in the gallery:

> You have to be quite strong and bold and just go and do it … and if you get told off for it later just wear it, but often it works so well that they're happy with it. … A wee pinch of cheekiness is part of the job.

This is connected to the concept of developing creating a safe place and a sense of belonging in art galleries for students shown in Nine Recurring Themes of Art Gallery Education in New Zealand. Anna was pleased to see this emphasis particularly with regard to discussing personal ideas and viewpoints, and that this facilitated confidence in experimental approaches both in gallery viewing as well as practical artmaking. She wanted recognition for the important role of gallery educators in ensuring the gallery environment is safe and secure for visitors to be expressive in their thoughts and opinions.

For Erin the principle of mediation in the document stood out: the idea of non-partisan welcoming of all cultures and making children feel that they belong. This is problematic at her institution due to its very specific collection of artworks, and the curatorial perspectives expressed in its displays, both of which are sometimes hard for children to engage with.

> There's all of these non-inclusive parameters around me at any one time and I'm trying to make our place as inclusive as possible for young people, who the artwork never really was collected for in the first place.

Jane stressed the importance of motivating students, drawing them in, monitoring each student's ongoing level of engagement and contribution, and responding using strategies to avoid them switching off.

> It's actually getting everyone involved straight away. Thinking and participating whatever way. Otherwise it's just disappointment.

This is one reason why gallery educators must advocate for the use of engaging approaches in the gallery. David ensures motivation by providing programmes that connect directly to what classes are learning at school. Rather than using the exhibition as a starting point, he uses the classes' current topic instead. Using a selection of the artworks on display in the gallery, he develops a programme that supports that theme, in effect individually curating each visit. His schools demonstrably prefer this approach to visits to particular exhibitions, which they did previously. Additionally David's lesson focus is often hands-on artmaking, and he chooses a range of artworks that lead to that workshop, in effect flipping what he considers as the traditional structure of gallery lessons.

He acknowledges that his institution is large enough to facilitate this approach, which depends on having a large number of artworks on display to choose from. A smaller gallery, such as is common in the New Zealand regions, would have difficulty doing this and he recognised that his approach not be achievable for all New Zealand gallery education programmes.

In line with Nine Recurring Themes of Art Gallery Education in New Zealand David finds his school programmes are often used as teacher professional development, and because of this schools often

want a range of varied programmes, so each visiting teacher from a particular school might choose a different art experience for their students, which they can later share back at school.

Both Lucy and Erin responded to David by emphasising how, in their institutions, their busyness and resourcing would not allow for his approach. They emphasised the need to limit the options for school programmes to keep the preparation within manageable parameters. Lucy suggested instead the individual adaption of lessons from a range of set programmes. In this case communication with the classroom teacher prior to the visit allowed adjustment, making it relevant to school programmes. For her, although she was inspired by David's approach, his one-off lessons were too demanding to work within her resourcing, setting and LEOTC contract.

The group also discussed the ongoing opportunities emerging from the focus group. Jane suggested the continuing of online meetings, such as the focus group, two or three times a year; as a forum to share ideas. These might be themed each time, as well as having the opportunity for 'open floor' collective problem-solving to share issues. She stated that her established relationships with other art gallery educators often allowed for contact over particular problems but sometimes there were general issues to discuss which might benefit from larger group discussion. In the focus group we discussed an example of this sort of general issue, namely that education kits associated with exhibitions often did not travel with touring shows, meaning each gallery educator must create one from scratch, despite the fact they all were teaching around the same exhibition. The online meeting forum provides time to step back from day to day routine, to reflect and improve efficiencies by collaboration.

Another topic discussed was LEOTC. Jane responded to the views expressed in the Nine Recurring Themes of Art Gallery Education in New Zealand around LEOTC, noting that since a contract round for arts providers had just been settled there were new trends. She noticed that her new contract seemed to show a loosening up particularly around meeting targets for year numbers and spread of schools.

In finishing off Anna stated that she found the similarities between practices in the Nine Recurring Themes of Art Gallery Education in New Zealand reassuring, and this gave her confidence in her own practice, as did the recognition that overall, as a profession, issues were often very similar, especially the isolation of so many in the field who were the sole educators in their galleries. Reading the document helped her feel supported in her practice and not alone.

David believed the nine recurring themes represented an accurate overview of the practice of the profession and that it might benefit those new to gallery education, encouraging its development into a form that could be distributed "as it really covers the bases well".

Focus Group Two

The second focus was smaller, consisting of four people, Melanie, Melissa, Brenda and myself. All participants were from regional institutions, and in this group two of the members were in the early stages of the profession. Like the first group, they used the Nine Recurring Themes of Art Gallery Education in New Zealand as a launching point to move onto specific shared problems, but this group had more emphasis on finding solutions. The fact that an LEOTC funding round had just been completed was of particular interest to this group as it contained one new provider, and one who had just lost funding. Interestingly, there was also a participant whose venue chose not to seek LEOTC funding. Isolation and professional development were major foci of this group which was longer in duration than the first and allowed for somewhat more individual expression of ideas due to fewer participants.

The discussion commenced with responses to the Nine Recurring Themes of Art Gallery Education in New Zealand. The participants all stated that they felt a sense of shared experience in reading the document; that they recognised their practice in the document and its main components were thoroughly outlined. Melissa, who was quite new to the field, particularly appreciated this:

> It's really, really good to see that… my thinking aligns with a lot of other people.

Brenda found the document useful in that it ignited in her a focus on the underlying purpose of her profession, amongst everything else involved in the everyday practice of art gallery education. The section on mediation was one aspect of the document which she particularly connected with, as she had not previously considered "how many bridges of communication that gallery educators hold together" in their role.

She also noticed that technology was not focussed on in the document. Given that she had observed a massive increase in the use of technology in school classrooms, she suggested that the profession needs to bring this into the art gallery setting more also, to stay relevant.

Additionally Brenda mirrored the view expressed in the Nine Recurring Themes of Art Gallery Education in New Zealand around the perceived restrictions of LEOTC. She explained that her institution did not apply for LEOTC funding because they wanted to deliver an individual style of programme without constraints, which she perceived would come with this governmental funding. Her gallery had a local funding stream which paid for education at her venue. However they were reliant on the ongoing existence of this trust. Focus group participants were interested in comparing their funding and target numbers and there was considerable discussion around these.

This led into a discussion of gallery educators' roles in their institutions, and the subject of isolation. Brenda stated that working with a fellow educator onsite allows collaboration which generates more

and better ideas, more quickly. Melanie also mentioned the benefit of being part of an education team as being able to test your ideas on someone else to see if they make sense.

More broadly, Brenda explained that most of her inter-institutional collegial discussions occurred around touring exhibitions. In her experience other gallery educators had been very generous, friendly and willing to share their ideas. She described this type of connection as very healthy professionally, and thus considered it would be worthwhile to develop nationally. Melissa put forward that the contestable nature of LEOTC might inhibit this connection, that it isolates people in different institutions, particularly through the variation of funding and conditions for different contracts.

Melanie described being isolated within her own institution. Starting off in the field, with an educational background from overseas, she felt alone and unconfident in her approach. She researched other institutions' education programmes to help establish her own. Through talking to others in the field she became aware of a strong need for increased connection in the profession. She found many logistical difficulties around engaging with colleagues, especially their busy schedules. Her suggestion was to set a Facebook or email group to share ideas and reflect on issues and problems. She believed that this approach provides flexibility for members to ask or respond as it suits them.

The focus group was not aware of the existing Museum Educators Group on Facebook set up for New Zealand museum educators. This group had been running for several years at the time of the focus group. A number of other professional art or museum education groups were mentioned, but the focus group members had little knowledge of these groups and most of them were not directly relevant or largely inactive.

Melissa concurred, adding that since the Ministry of Education provides funding for programmes, it should also provide professional development for its gallery educators. In her experience, none of the major New Zealand providers of professional development for schools offered services for museum or gallery educators. She suggested that the Ministry of Education provide a best practice model for New Zealand art gallery education, to give guidance to its educators, as well as templates for current lesson plan design, and an indication of requirements in relation to curriculum standards in a museum setting. Her view was that with the abandonment of National Standards, lesson plans for schools might now focus more on the key competencies of *The New Zealand Curriculum* (2007). She was interested to know how others in the field 'cover their bases' regarding this. Her view was that New Zealand gallery educators have much to offer each other in terms of "little bits and pieces that can help you out so much on a daily basis. It can save you a lot of time."

Brenda had recently met up with gallery educators from other local institutions. She described it as inspiring and very valuable, regretting the sporadic occurrence of such meetings. She stated that busyness and geographical distance impeded such face-to-face meetings, and setting up a Facebook page for art gallery educators could mitigate this. The benefit of a professional Facebook group above

video conferencing was seen to be its ability to serve the whole field nationally, overcoming issues around geographic distance, scheduling and inclusion. It was seen as flexible, with anyone able pose a question or give an answer in a timeframe that suits. The video conference was considered to be more effective for small groups of educators or discussions on a particular topic. One benefit of the video conference was thought to be the face to face contact and being able to chat in real time. All three participants were motivated to reignite the previous Facebook group or start a new one. One member even offered take on the responsibility of setting it up.

Brenda recollected that the MEANZ conferences of the past, functioned to create small networks between educators in galleries, although these tended to gradually dissolve. She believed the initiation of a Facebook group might provide continuity of connections, and additionally enable new members' participation. The Facebook group might be the starting point for increased connection between gallery educators in New Zealand with the additional of group video calls to provide discussions on special topics. It was suggested that this could perhaps develop into something more, such as a conferences, gatherings, workshops or even a summer school.

Melissa was also concerned with the idea of gallery educators providing professional development for classroom teachers. In line with ideas expressed in the Nine Recurring Themes of Art Gallery Education in New Zealand she believed that there was a weakness in the way much art was being taught in New Zealand primary schools, suggesting gallery educators should take on the mantle of the expert and provide professional development for teachers. This led Brenda to describe her annual professional development programmes for teachers which focus on practical artmaking in particular media. These are very popular, which she thinks is due to the combination of learning new skills and socialising, which participants find enriching.

At the end, when I thanked the second focus group I stated it was helpful because,

> It makes me feel all this academic stuff I'm doing is real if I can share with our community and get feedback and just tease out what's important and what's not important. It's not just me making up my own idea about what I think we need for our field.

Melissa responded that the research is important because helps the profession to push art education in a 'really positive direction', and additionally suggested using the findings to show colleagues and managers the specific importance of the work gallery educators do. She stated she planned to alert her employers to the research, to support their push for regaining education services at her venue, allowing the fires we light in our programmes to act as beacons, illuminating our practice and allowing their value to be seen and recognised.

Chapter Five: Conclusion

Figure 36: Robin Slow and Brian Flintoff *Kokako, Tui, Kokomako* 2017 Courtesy of the artists

> In the 'dawn chorus' of old, the kokako started the call; this was followed by the tui and then further enhanced by the kokomako (Slow, Flintoff and Bickerton, 2017, p.14).

This artwork by Robin Slow and Brian Flintoff creates an analogy describing the power of learning socially. In the story associated with this image, kokako awoke early and started to sing, expressing her appreciation of a new day. Her melodious voice at dawn inspired first tui and then kokomako to add their individual voices to the music, creating a more beautiful and complex sound than possible unaccompanied. Within this glorious chorus, each bird's voice had a place. If any were absent they would be missed. The harakeke plait along the middle of the artwork demonstrates the enduring strength that is gained by working together. This demonstrates the learning process, continually adding to what has come before, which provides a base for what follows. The findings in this PhD research have demonstrated this philosophy throughout, both in research design and findings.

Purpose: A Two Pronged Study

The research project, which commenced as an exploration of the ways school students in New Zealand art galleries develop thinking, took two directions. My initial research question was, "How do New Zealand art gallery educators believe they facilitate the development of school children's thinking in their education programmes?" Additionally, a secondary aim which developed through the research process, was to strengthen the profession by increasing knowledge of the field. This was amplified during the research process as the participants became more engaged with shaping the direction of the research. The discussion broadened, and while still focussing on how ideas are developed in art gallery education for schools, the state of the art gallery education profession nationally also became a significant focus. To address these two research aims, it was necessary first to explore the national field to gain an overview, as there had been limited research beforehand. This was done through a survey of art gallery educators which took place in 2016. Following this more specific study was undertaken, through six in-depth case studies of practitioners in the field. To

complete the research the findings of the case studies were considered by two focus groups consisting of New Zealand art gallery educators.

Findings

An Overall Coherence in Practice

An unexpected finding of the project was that an overall coherence in philosophy and practice in art gallery education in New Zealand was demonstrated in all stages of the research. It found that programmes were student-centred, with a focus on hands-on artmaking as a tool for developing the conceptual understandings, which arose from interaction with art exhibitions. In line with socially-shared cognition, language was a primary means of learning in the art gallery. Community engagement and learning partnerships were seen as important, with the gallery as a place to develop important cultural understandings relating to its locality and wider.

The six case studies allowed an in-depth exploration of the general findings of the threshold study. On analysis, nine recurring themes of art gallery education in New Zealand emerged: thinking in art, engagement, artmaking, flexibility, collaboration, communication, mediation, belonging, and professionalism (described below). These themes were pre-indicated in various ways at the survey stage and were later reinforced by the focus groups. It is apparent from these that learning in art galleries was essentially considered a social process, and a meaningful, important aspect of the student's development in a broad sense.

These Nine Recurring Themes of Art Gallery Education in New Zealand largely operated in relation to both prongs of the study, concerning both the learning of students in art galleries, and the functioning of the profession of art gallery educators.

Nine Recurring Themes of Art Gallery Education in New Zealand

1. *Thinking: Developing Ideas in Art* Since art is about ideas, thinking permeates all aspects of art gallery education. In the study there was an emphasis on student-directed, personal and individualised thinking. Students' ownership of ideas was seen as important. Because art is a means of communication and thus social, discussion was seen as a good way to develop thinking. Art was used to help students to consider important societal ideas. Gallery educators were aware that various types of thinking could be woven together to develop complex understandings in art gallery learning. They considered that art had the particular ability to encourage open-ended, expansive and creative thinking. Artworks were used to connect abstract ideas to concrete sensory data. Respondents found students to be responsive to conceptual artwork and its ability to make them wonder and trigger inquiry. Artmaking was seen as an important means of developing thinking in visual art. Open-ended artmaking activities were seen to optimise the thinking involved through problem-solving. It was widely considered that greater thinking would be achieved if there was ongoing learning back at

school, after gallery visits. Additionally school visits to the gallery were usually novel experiences, involving particular cognitive strategies.

2. *Engagement: The Senses, Motivation, Emotions and Prior Experience*

   Contact with authentic artworks in an art gallery was seen to provide powerful learning in an embodied way. Although looking was often the primary sense focussed on in the learning, multi-sensory experiences were emphasised. Sensory activities, including viewing, were seen to enhance the scope of thinking. Looking was generally the starting point in gallery sessions, leading to thinking, talking about and creating artworks. Hands-on activities were used to develop understandings both in the gallery and the artmaking aspects of visits. Additionally, the take-home object students made were seen to create a tangible connection between the visit and life beyond the gallery.

   Motivation is a necessary quality of good quality thinking. School visits to the gallery were seen as very motivating for students and classroom teachers. Emotional responses of many kinds and other personal connections, were seen to have the capacity to engage students. As well as the artworks themselves, the physical space of the gallery was seen to have the ability to stimulate many different types of emotions and memories. Gallery educators worked to provide a safe space, both physically and emotionally, where all contributions are considered valid. There was particular awareness of the potential for anxiety in visiting students (and at times teachers), and in this case, gallery educators saw themselves as supporters.

3. *Artmaking* was a significant aspect of visits and was largely used to support and develop the learning in galleries. Artmaking was recognised as being very engaging for students, and thus an effective tool for supporting other aspects of the lesson. Flexible, open-ended artmaking activities were emphasised, allowing individuality and optimising thinking and decision-making. There was the perception of a decline in practical artmaking skills being taught in New Zealand primary schools. Gallery educators saw part of their role as developing the confidence of their students around artmaking (as well as that of the classroom teachers).

4. *Flexibility* was valued in relation to learning in the art gallery context, the use of artworks in learning and the gallery educators' pedagogy. It allowed for students' individuality, thus enabling student-centred lessons. Good quality thinking in art was seen as flexible, and because of this art was considered a good subject to connect with other learning areas. Additionally, it was seen as important for gallery educators to be professionally flexible in interactions, particularly with classroom teachers. Unfortunately overall, funding requirements were seen to inhibit flexibility, despite providing financial stability.

5. *Collaboration* was considered important: between art gallery educators nationally; between gallery staff, both educators and other specialists; between the various educators who have a role in developing the learning of students on visits; and within education sessions at the

gallery. Student learning was seen as occurring socially and all visitors with class groups were seen to have a role in developing this.

6. *Communication* The research showed that communication was a key aspect of learning in art galleries. Language and discourse were important in many ways. Gallery educators saw student empowerment as an important outcome of gallery education. Giving students the confidence to express their views and ask their own questions was seen as a means to this. Facilitating the development of their vocabulary and visual literacy in the gallery enables students to express themselves in the context. Gallery teachers' questioning was often used to support them in this. There was an awareness that the development of language led to the ability to express more specific ideas. The gallery was seen as an effective setting for discourse around important societal ideas, often stimulated by the ideas in art. Gallery education for schools in New Zealand was seen to have the capacity to effectively support the English and language aspects of *The New Zealand Curriculum* (2007), in particular the key competency of 'using language, symbols, and texts'.
7. *Mediation* ensured optimal learning at the gallery. It was the role of the gallery educator to mediate between: the cultures of the students and that of the gallery; the students and the physical aspects of the gallery building itself; the students and the artworks, which may include elements which are out of the students' experience; and the various students' conceptual approaches themselves. Additionally gallery educators were seen to have a role in mediating to achieve the varied needs of visiting classes and their teachers, giving consideration to both the classroom teacher's needs and the possibilities of the gallery learning. Other important aspects of mediation were those between gallery education and the other functions of the art gallery; and in relation to practicing artists working with students at the gallery.
8. *Belonging, Ownership and Community* Creating a sense of belonging and ownership was considered an important aspect of the role of gallery educators. This was developed by collective discussions about personally relevant issues. The inclusion of all students and supporting adults in the various aspects of programmes enhanced this, and added complexity and depth to the collective learning. Ownership was facilitated by participants in programmes being able to express their views and have them heard. This was seen to develop agency and help students feel welcome. Establishing this safe discussion space was viewed as very important. Repeat visits encouraged ownership, confidence and independence in the setting, as well as feelings of belonging. The strong student-centred focus of all the vocational art gallery educators ensured that the students' communities and local experiences were included as part of lessons. One important outcome of school programmes was seen as developing on-going gallery visitation; thus increasing the gallery's relationship with the wider community.

9. *Professionalism* was important to art gallery educators in New Zealand. Gallery teaching has a specific pedagogy, thus connections with others in the field were valued, but it had to be sought out. Feelings of professional isolation featured, particularly in those new to the field. The absence of a national professional body, career structure, or union was seen to weaken the profession. Additionally, aspects of the contestable national funding of gallery educators were seen as professionally inhibiting. Education advisory groups provide useful knowledge of current educational practice in schools, but specific pedagogical knowledge around gallery learning is necessary too. Gallery educators stated that their busyness often inhibited purposeful thinking about the professional aspects of the job.

Gallery Educators: A Community of Practice

Gallery education is a distinct pedagogical practice occurring between school education, museum studies and art education. As stated in the nine recurring themes, participant gallery educators saw themselves as a conduit between different groups, individuals and resources, facilitating increased understanding in students, and additionally, often, in other accompanying adults such as parents and classroom teachers. As such their role in providing programmes for schools at the art gallery was seen to necessarily have a connection with ongoing school learning, the curriculum and the students to justify their existence. There was a strong focus on the primary school level, with participants indicating that the vast majority of their visits were made up from younger students and this influenced the kind of programmes on offer. Since primary and intermediate schools tend to have more subject integration and the ability for more flexibility of programming, they may find it easier to make use of the particular benefits of learning in the art gallery, as shown in this research.

One clear finding of this research was the view that art gallery education is an important and distinct practice. For this reason it was perceived as essential for gallery educators to have contact with each other and to enhance the informal community of practice which exists. The fact that in respondents' view, classroom teachers value their gallery education programmes for different reasons than they themselves do, indicates their differing understandings of the purpose of art and art education. Gallery educators were seen to have specific expertise which could be shared with classroom teachers as well as students.

The research indicated that there was distinct individuality amongst gallery educators. This variety of practice was influenced by their range of backgrounds and training, and the varied types of institution in which participants worked. It was a diverse field which shared a dedication and concern with professionalism. In general there was not a shared pedagogic language, but there was a strongly consistent pedagogic approach. In the case studies and the focus groups, participants expressed gratitude and enthusiasm for the rare opportunity of being able to meet with colleagues for professional discussions. Participants described becoming energised to question and develop their

own practice in response to the research process. This research highlighted their isolation, with my contact over the period, and the opportunity to dialogue about the professional aspects of their practice, drawing attention to the fact that this seldom happened. Additionally this brought up the shortcomings of the lack of a professional association for gallery educators in New Zealand. In the late stages of the research MEANZ (Museum Educators Aotearoa New Zealand) re-emerged, and began holding professional workshops. The hope is that this need for professional contact has been recognised, and the association will strengthen and develop.

The focus groups, in particular, quickly developed their own momentum. Their participants expressed the confidence they felt in discovering that their personal practice was in fact similar to others doing their job around the country. They expressed a sense of resonance and affirmation that their thinking aligned with others. The focus groups themselves, soon after the commencement of each session, began to operate to provide mutual support within the group, with participants sharing information and viewpoints, and supporting each other professionally in a number of ways. Additionally the desire was expressed to continue the connection which had commenced in the focus groups. One participant described how the Nine Recurring Themes of Art Gallery Education in New Zealand ignited a focus on the underlying purpose of her job. Participants in both the case study and the focus group stages cited the busyness of their day to day routine delivery of education programmes as an impediment to ongoing examination of the fundamental philosophical aspects of their profession.

As shown participants expressed a strong desire for an active community of practice. Additionally it was suggested that providing managers of galleries with the findings of this research might facilitate increased understanding of the potential benefits of art gallery education school programmes. The study showed that art gallery educators did not feel they have much status or power in their workplace and felt this inhibited their ability to perform.

It is clear that these professional aspects have a profound influence on how learning programmes are developed. Many educators, in each stage of the research, described an absence of overall structure in the profession, which leads to a lack of consistent professional development and career development, among other things. It was apparent that, although participants had established and effective frameworks for developing and delivering educational programmes, they did not necessarily have the language to explain the theoretical bases behind their approaches. LEOTC was seen to provide successful bidders with dependability of funding (for the period of the contract), however it was seen by many participants as inhibiting creative, expansive practice due to its contractual obligations, and additionally its contestable nature was seen to hinder inter-institutional cooperation.

LEOTC governmental funding uses its contractual criteria to encourage certain current pedagogies promoted by the Ministry of Education. These are further emphasised in the monitoring of the delivery of LEOTC programmes. These foci do not remain static. New contracts have differing

requirements which change to meet the Ministry of Education's emphases, and it follows that the contractors adjust their programmes to meet these. In the research significant dissatisfaction was expressed over the perception of LEOTC's use of attendance numbers as a gauge of the effectiveness of programmes. The focus groups were held just after the renegotiation of arts contracts for LEOTC and it was noted that, for one participant at least, there was less emphasis on attendance numbers in her new contract. This research reflects the period of 2016 to 2018, and the hope is that the Ministry of Education has received and acted on feedback from its contractors that other measures are better for judging the value of its LEOTC programmes.

Related to these issues of professionalism, is the theme of isolation, which emerged strongly particularly in the case studies and focus groups. The wide geographical spread of the profession throughout New Zealand contributed to this, as did the common feature of being the sole employee within their institution with the understanding of and responsibility for education; thus being alone in the role of advocating for education and the children who visit. This isolation was amplified by the lack of professional support or development, as discussed above. Participants described having to speak out for their rights to use of the facility in a way that was relevant to them. They saw themselves with the role of creating a safe place for learning for students, partly through the non-partisan welcoming of all cultures. They believe they have an important role in helping students feel a sense of belonging at the gallery. This study suggested that any non-inclusiveness of art galleries for youth, as described by Mason and McCarthy (2006), might be mitigated by art gallery educators who welcome and support new visitors who may be unsure in this setting, thus enabling access to the benefits of the art gallery to all.

A Distinctly New Zealand Study

What makes this professional practice specific to New Zealand? Firstly, LEOTC funds most significant art gallery education programmes in New Zealand, giving it a particular character through its performance criteria. Specifically it ensures that programmes are hands-on, which in effect means that artmaking is a significant part of most art gallery programmes for schools, and in addition guarantees an overt connection to *The New Zealand Curriculum* (2007) (which emphasises specific aspects of New Zealand culture). One of the principles of the curriculum is the acknowledgement of the "principles of the Treaty of Waitangi, and the bicultural foundations of Aotearoa New Zealand [,ensuring that] all students have the opportunity to acquire knowledge of te reo Māori me ōna tikanga." (New Zealand Ministry of Education, 2007, p.9). Its vision is for a nation including young people "who will work to create an Aotearoa New Zealand in which Māori and Pākehā recognise each other as full Treaty partners, and in which all cultures are valued for the contributions they bring" (New Zealand Ministry of Education, 2007, p.8). LEOTC programmes are contracted to support these values. Secondly, following on from this, art galleries in New Zealand exist in a constitutionally bi-cultural nation, and as cultural institutions this should be reflected throughout galleries, including their

education teams. One example of this might be their frequent demonstration of the principles of manākitanga and whakawhanaungatanga in interaction with visitors, with an emphasis on being welcoming and hospitable, and on developing relationships. This was shown particularly through Jo's case study.

Thirdly, art gallery education in New Zealand occurs in cultural institutions which reflect their localities. Many of New Zealand art galleries are in regional cities and this is a major influence on the educational programmes provided. As the survey demonstrated, there is a particular nature of education which develops in these small cities, where art galleries reflect this scale and education is often provided by very small teams. Additionally, within these regional cities, art galleries can provide a cultural hub, and with smaller populations one's identity can be more easily personally acknowledged within the setting.

As we have seen, there was variation between the education services in regional settings and those in cities and additionally, programmes offered in stand-alone art galleries varied from those in which art galleries were part of a cultural complex. The size of the venue was also seen to influence the programmes which can be provided.

One of New Zealand's particular pedagogical practices noted was that the classes at the gallery were usually taught solely by vocational gallery educators. In the course of the research I came across very few institutions which used docents or other volunteers to guide school students through galleries. This is commonplace in many galleries overseas (for example Randi Korn and Associates (2015) found that in the United States most art gallery education almost always uses docents to deliver single visit educational programmes); and must provide a significantly different educational practice to that of New Zealand, where learning experiences are developed in front of artworks and in galleries under the active guidance of professional educators. This enables effective scaffolding and personalisation of lessons, allowing for flexibility and student-centred learning which can optimise learning for students.

Relationship with Previous Research

My PhD research had a foundation in the prior research of three significant New Zealanders. Bolstad (2010a, 2015) has given insight into both the provision of LEOTC in general and more particularly the quality its art programmes. Abasa (2014) developed seminal research in the area of art gallery education, giving particular insight into education programmes at two of the larger New Zealand galleries, as well as theorising about New Zealand art gallery educators' pedagogy. Bell (2010a, 2010b, 2011) has looked into how art education is provided in galleries and museums in New Zealand, finding significant connections with *The New Zealand Curriculum* (2007). These studies provided a strong local basis on which to develop my project.

Internationally, research into art gallery education is now an established field, as can be seen in the breadth of the literature cited in this study. However, interestingly, although it was published in 1987, Dobbs and Eisner's *Uncertain Profession* is still pertinent to New Zealand, when considering professionalism in art gallery education. While in the United States there is now a solid body of research, as well as professional associations and development for art gallery educators, as we have seen, New Zealand does not have this, being a very small field. In particular, there has been significant recent research into school groups' one-off visits to art galleries in the United States, by Randi Korn and Associates Inc (2018). This has provided insight into the nature of learning in American art galleries.

> Though short in duration, single-visit programs affect students in complex, multi-dimensional ways; there is not one direct effect, but rather potentially multiple, interrelated effects that are central to the education of young people in particular: creative thinking, critical thinking, sensorial and affective responses, human connections, and academic connections (p.5).

Though on a much smaller scale, my PhD project has provided the first overview of art gallery education in New Zealand, which I hope will provide a solid starting point for further specific research in the field nationally.

Problems Arising During the Research

Over the course of the research a number of issues arose which impeded the study. Significantly, three of the six case study participants left the profession during the process. This reflects the transient nature of the field (as shown in the survey data provided in the appendix). While I managed to complete my interviews with all participants, there were issues around maintaining a connection with the galleries and obtaining supplementary research material such as images, from the galleries after participants had left.

While all my peers were very welcoming and looked forward to my visits, travelling to the regional centres proved hard to schedule and expensive. Later interviews by Skype were convenient, and easy for both parties, but the initial site visits were very worthwhile for contextualising the interview material. These also developed rapport with and a 'buy-in' for the participants, by enhancing personal relationships and demonstrating my commitment to them and their venue, by attending on-site.

In general, the solicitation of research participants was easy, due to my prior relationship with many New Zealand art gallery educators and my identity as a member of the field. However I was unable to get the agreement of the largest art gallery in New Zealand to allow their educator for schools to participate. This was the only institution which was unwilling to be involved, and while I believe I had a good balance of cases despite this, I was disappointed not to be able to include them, as their specific practice of art gallery education is likely to be considerably different to other galleries due the fact that their staffing was significantly larger than other galleries in New Zealand.

At the stage of the case studies where participants read and were able to make changes to my write-up of the content they provided, I found they often wanted to temper their views. Reading the way they had expressed themselves, they became cautious. In the subsequent changes I tried to both reflect their viewpoints as expressed in interviews, and to honour their desire to be diplomatic.

Over the course of the interviews and focus groups, because of the very open research process, there was the potential for participants to lead discussions away from student learning. My position in the research as both a researcher, and a member of the community of practice under inquiry, meant the participants treated me as a peer, and largely for this reason, they often wanted to discuss professional problems. I believe this was a worthwhile addition to the study, as professional limitations influence the teaching and learning which can occur. I had to be aware of this tendency and maintain both threads in interviews.

Limitations

In terms of the limitations of this study, in the global context New Zealand is a very small field of art gallery educators. While it is possible to get a complete picture of the field, New Zealand's isolation and the small scale of its art gallery educator community have significant implications on the field, and its relationship to overseas research. The overall number of art gallery educators in New Zealand might be equivalent or fewer than those in some single institutions overseas. This study was designed to show national flavour. It has immediate value to the field of gallery education, which may extend to museum education and other LEOTC providers within New Zealand, particularly with regard to the issues of professionalisation. The value of the research in a wider sense might be in loose comparison with other educational fields which have similarities, such as those which have a community of practice which is geographically widely spread or those which operate outside of the mainstream education system; considering what happens in an educational field when, to some extent, it functions 'under the radar'. Do such fields have the capacity to be flexible and creative in a way which is not possible in the mainstream system? However, in this case the gallery educators operate in a symbiotic way with educators in schools, so in actuality their independence is limited, and so too their capacity for innovation. Additionally the fact that the majority of art gallery education programmes for schools have LEOTC funding also limits independence (in 2016 approximately two-thirds had LEOTC funding).

The study is largely qualitative and thus has limited generalisability. This approach was appropriate as I wanted to reflect the fact that each art gallery is different by nature due to its context and history, and because of this different educational programmes and practices arise. Each case study has findings that show its own particular practice. However, the multi-layering of the survey, followed by case studies, followed by focus groups, built up the research in such a way that strong themes

emerged, and a consistency of attitude and practice was demonstrated throughout the research overall. This gave the data robustness.

This research methodology stops short of making practical changes. It was designed to examine and create a picture of the area of art gallery education for schools in New Zealand over 2016–2018, in line with ethnographic research practices. During the research, by the time the focus groups occurred, participants were eager to move forward to a practical phase, preparing to set into place more formalized professional networks. This will be one first step in putting the findings of my work into practice.

One particular issue with the research, as the survey demonstrated, was the rapid turnover of gallery educators in New Zealand, which meant there was a lack of consistency in the field over time. Whilst I managed to obtain the information I needed from research participants even as they dropped off, this took particular effort. Consideration of this will be necessary when developing strategies to increase the professionalism of the field. It is hard to make and maintain ongoing development in a field with a constantly changing population. Maintaining professional relationships nationally becomes a problem, and additionally continuity of progress is inhibited with a constant changeover of members. My research provides a picture of 2016–2018, and this turnover can be seen even in the six case studies, where half left the field over the year of the interviews.

This research was designed to specifically examine learning in art gallery programmes for schools, and only incidentally refers to lifelong learning and other such public programmes in galleries. Because of this it is specifically directed at programmes that service the curriculum. If my PhD project targeted a wider definition of learning in galleries a different picture would be gained, likely more diverse. LEOTC funds school programmes, but other forms of education in galleries are funded through a range of means, such as local government, and do not have the same criteria, thus allowing for different programming rationales.

It would be interesting to consider the wider field of education in museum and other cultural institutions to find out if they have similar issues as shown in this study. I specifically researched art gallery education due to my interest in the particular contributions that learning in art can make, distinct from other learning areas. The specific findings around the profession, such as providing surrogate professional development for classroom teachers, and providing education programmes to meet curriculum needs which are absent in schools, are likely to reflect the status of the arts, so research into LEOTC programmes in a broader sense might connect my finding with other curriculum areas which have low status or presence in our education system currently.

Implications

Gallery education in New Zealand is a distinct practice, which, as well as reflecting our curriculum enables a cognitive freedom, as well as the opportunity to participate actively in learning about and

shaping culture. Essentially the skills art provides can develop empowered citizens who can make thoughtful choices about the future. The Nine Recurring Themes of Art Gallery Education in New Zealand demonstrate this.

Art gallery education is a participatory, social activity, where learning is developed within a network. For gallery teachers, developing an effective pedagogy is essential. There is the clear need for the field to have more connections between peers, to enable a higher level of professionalism and more organised sharing of professional ideas. However, it is important when developing this increased structure in the profession, not to lose sight of the benefits of the freedom of practice that is part of the nature of learning and teaching in art. Creativity is an essential aspect of art gallery education's pedagogy and too much control threatens this. The field needs support to provide art gallery education in a way that is true to its nature, as this enables students to benefit from its specific value.

Currently LEOTC has a strong influence on programmes and its contracts shape the nature of the field nationally. One example of this is, that up until the time of the research, the method of recording student attendance emphasised single-visit lessons. LEOTC programmes are currently shaped by *The New Zealand Curriculum* (2007), which makes sense since they serve schools, however it is important not to forget that in galleries we can provide more, using the expansive qualities of art and the gallery educators' expertise to provide important and memorable learning, which benefits both our well-being personally and more broadly. Programmes can harness the power of art education to teach students how to be effective national and global citizens, through the consideration of important issues, and developing ideas around these in a flexible, creative way, in a social setting. Gallery educators need to be able to use their expertise to provide something special, over and above the curriculum.

LEOTC's emphasis on hands-on learning has protected New Zealand gallery education from emphasising practices such as 'walk and talk' tours, which are often limited in the extent of their student-centredness. This aspect of LEOTC has enabled a special character in our delivery of programmes in New Zealand. The fact that student-centred learning was stressed by all vocational art gallery educators in my research, ensures that students are likely to have a motivating experience. Motivation is essential to enduring, purposeful learning. Gallery education in New Zealand demonstrates means of developing self-management of learning through building metacognitive abilities as part of their sessions. This connects with the 'thinking' and 'managing self' aspects of key competencies of *The New Zealand Curriculum* (2007). Much of the learning described was around developing independence, and learning to be engaged citizens.

One particular question which arose from the research was: Are art galleries filling a niche that is not met in general through art education in New Zealand schools? Over the last few years art has been in decline in New Zealand schools, due to factors such as the combining of the arts into one area in the curriculum, changes to teacher training, and the abolition of advisors in the arts (Bell, 2010; Bowell,

2010). This was clearly reflected in the attitudes expressed by participants in this study. It arose repeated in the case studies, reflecting a gap in our education system. This is at odds with the findings of the Ministry for Culture and Heritage's significant research project into the value of learning in the arts which found a range of significant benefits (Bolstad, 2010a & 2011). In my PhD research interviewees advocated strongly for the rights of their students to participate in art programmes and be actively involved with local galleries, believing art to be a meaningful and important discipline.

Recommendations

One purpose of this research was to share publicly and clearly the important purpose of art education. Ideally this would contribute to a renewed focus on art in the New Zealand education system. With the demise of National Standards in 2018, there is the opportunity to refocus and broaden the practice of education in our primary schools. Participants in this research clearly viewed art as having an important role in learning, particularly through its ability to help us understand and have discussions around ourselves, society and the world we live in.

This research gave me the opportunity to contribute to my sector. Despite the obstacles discussed, overall the research showed a field of dedicated educators, who were engaged with their practice, and who had a wealth of expertise about art, and the specific pedagogy suitable for art gallery education. They also had a strong desire to be professional. Against the odds, there was considerable cohesion of practice. The art gallery educators demonstrated strong flexibility of practice, as would be expected of experts in a discipline. They performed their role in a way similar to an artist creating an artwork, developing and refining creative ideas. This cognitive flexibility, which is such an intrinsic part of thinking in the visual arts, as we have seen, formed an important part of the pedagogic practice of the gallery educators, allowing them to ignite student learning in a meaningful way which is relevant to the learner and their community.

I hope that this research will provide impetus for the development of a professional association for art gallery educators, and increased networking between peers. There is the opportunity for bodies such as New Zealand's Ministry of Education and Teaching Council to consider and act on the findings of this study with regard to professionalism. In particular, establishing a protocol where museum and gallery educators could maintain their New Zealand teacher registration might add a significant layer of professional acknowledgement to the field.

However more importantly, I hope that the particular gifts provided by art gallery education in New Zealand will become recognised and valued. Villeneuve (2008) cites three renowned American gallery educators: Peggy Burchendal, Gail Davitt and Beth B. Schneider, who describe the richness and benefits provided by the diversity within the profession in the United States. My PhD project also demonstrated this, and this complexity provides sophistication in the field. Dobbs and Eisner's (1987) moniker of *The Uncertain Profession* for art gallery education is inadequate to reflect these

complexities. In New Zealand no single word or phrase is adequate to do justice to its educators in art galleries. Choosing a single descriptor to draw together the threads that comprise gallery educators' role would be to do it a disservice by oversimplification. Words such as flexible, stimulating, connecting, anchoring, supporting, facilitating, reflecting, and complex give an indication of some dimensions of the field. While the term 'uncertain' reflects the flexibility which is a strong feature of both teaching and learning in the arts, it has negative connotations suggesting a general weakness, which is not accurate or helpful. Art is an uncertain field by nature (as discussed throughout my PhD research), and the gallery educator supports students in its navigation, facilitating effective strategies to learn in such situations. Some of these strategies may be transferred to other learning settings, enabling students to confidently approach similarly uncertain situations. The gallery educator could better be described as an anchor providing stability which allows students to take advantage of the fluidity of learning in art galleries.

One recommendation which might enhance this richness is for art galleries to actively seek a mix of funding to support their education programmes for schools. This would enable more diversity of programming. For instance it might allow more artist-led projects with school students in galleries and more ongoing learning programmes for school students. Funding needs to promote the important aspects of art gallery education which have been described in this research.

Final Words

In conclusion, this research provides a detailed picture of a specific facet of art education in New Zealand. However its significance is wider. It is not solely about art galleries, but the right of children to access the benefits provided of art and art galleries, such as those expressed by the participants of this study. UNESCO's Seoul Agenda (2010)'s first goal for the development of arts education globally is to "ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education" (p.3). As its 2006 Roadmap for Arts Education puts forward, all children have the right to education, and art has a role in this, specifically through its ability to improve thinking, as demonstrated in this thesis. My hope is that this study contributes a thread to wider international discourse, and that my thread, along with others, will bind together to create a strong rope, demonstrating the power and value of art education.

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Appendix: Demographic Survey Data

This section provides the demographic data received in the 2016 survey of New Zealand art educators.[9] It was gathered to give background information to support understandings of the qualitative date gathered through the survey, the case studies and the focus groups.

Coverage of Learning Areas

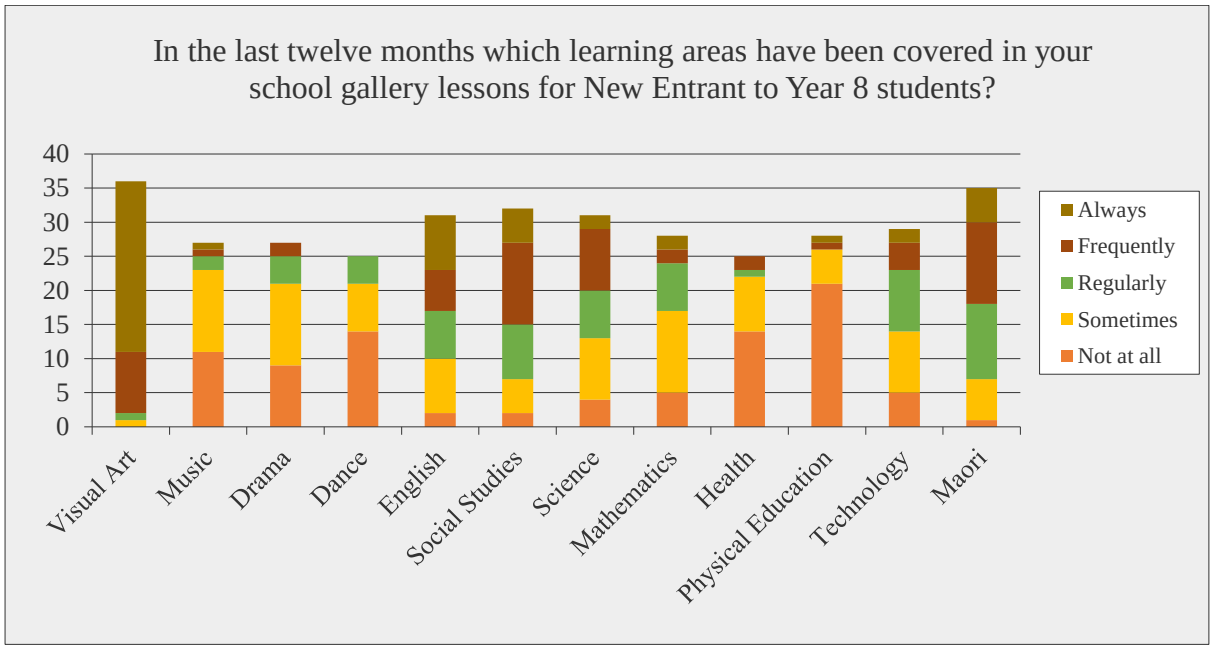

Figure 37: Art gallery educators' coverage of learning areas

Almost all respondents cited coverage of the learning area of Visual Art. Following this, the subjects of Social Studies, Māori and English were covered regularly or more often by around three quarters of respondents. The subjects of Science, Technology and Maths were covered regularly or more often in the range of 40 to 60% of respondents; Drama, Dance, Music were covered regularly or more often by around 15 to 25% of respondents, while Health and Physical Education were the lowest of subjects covered regularly or more often at around 10% of respondents.

Of note was that cultural/ liberal arts subjects came second after Visual Art in frequency of coverage. Science, Technology and Mathematics followed. Interestingly other arts subjects were seldom covered.

Overall Visual Art was covered to some extent by 100% of respondents, while Māori was covered to some extent by all but one respondent. English and Social Studies were covered to some extent by all

[9] The qualitative responses of the survey are reported in Chapter Four.

but two respondents. Other curriculum areas all had a number of respondents who never covered them.

All respondents who worked in stand-alone art galleries always or frequently covered Visual Art, therefore it was the art gallery educators from cultural complexes who covered Visual Art regularly or sometimes.

Art Educators in Cultural Complexes versus Art Galleries

Art Educators in cultural complexes covered Māori regularly or more often 100% of the time, while in art galleries Visual Art was the only subject which was covered by 100% of respondents regularly or more frequently. Māori and Social Studies were covered with considerably more frequency by art gallery educators in cultural complexes than stand-alone art galleries (29% and 16% difference respectively), whilst English is a significantly more frequent in art galleries than in cultural complexes (22% difference). Art gallery educators in cultural complexes all cover Technology, Maths and Science regularly or more frequently at a higher level than art galleries. A small number of stand-alone art galleries taught Drama, Dance and Health regularly or more frequently, whilst the regular (or more) coverage of Music and Physical Education was negligible in art galleries. In cultural complexes statistics of the following subjects were hard to evaluate due to low respondent numbers but Drama, Music, Dance, Health, Physical Education almost without exception were not taught regularly or more often.

LEOTC Funded versus Non-LEOTC Funded Programmes

Of learning areas regularly or more frequently covered, more LEOTC funded institutions covered Visual Arts (100% compared with 92% of non-LEOTC). LEOTC institutions had significantly more coverage than non- LEOTC of Māori (90% compared to 67%) and English (78% to 45%). Additionally coverage of Social Studies was 15% higher with LEOTC (85% to 60%); and more LEOTC funded programmes covered Drama, and Dance regularly or more often than non-LEOTC funded institutions (which although low was significantly more than non-LEOTC).

Science, Technology and Maths showed no significant difference between LEOTC and non-LEOTC funded programmes. Health, Music, Physical Education also showed no statistically discernible difference; all were low and negligible. Fewer LEOTC providers completely excluded Drama than non-LEOTC providers. Physical Education, Health, Dance and Music were the highest in ‘not at all covered’ responses from both LEOTC and non-LEOTC.

It is important to note that there were considerably more LEOTC funded respondents overall, so statistically percentages of non-LEOTC providers can be deceiving, and not necessarily indicative of a trend. LEOTC funded providers made between 16 – 22 responses per choice, non-LEOTC funded providers ranged 7 – 13 responses per choice, both with lower responses to the less taught choices.

About the Institutions

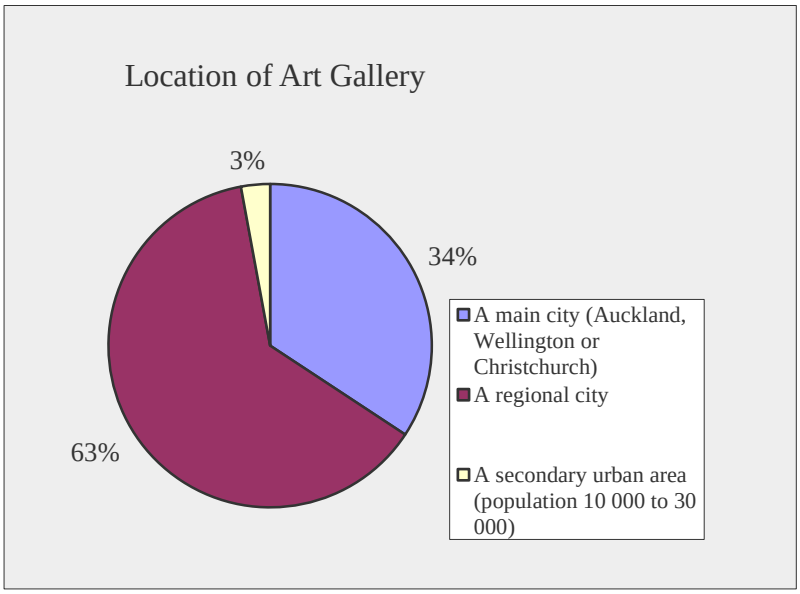

Figure 38: Location of art galleries which provide education services for schools

Thirty-five respondents answered this question (97% of respondents). Of these a third of respondents were in a main city (34%), close to two-thirds a regional city (63%) and one respondent was from a smaller urban area.

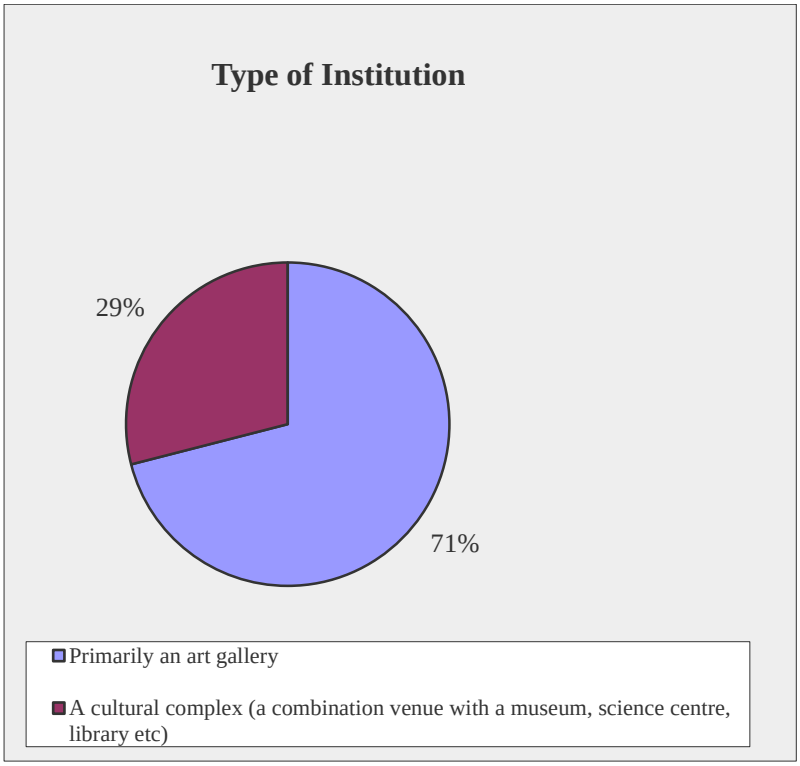

Figure 39: Proportion of stand-alone art galleries providing education services for school compared to those in cultural complexes

Thirty-five respondents answered this question (97% of respondents). Approximately two-thirds of respondents worked primarily at Art Galleries (71%), and one third worked at Cultural Complexes (29%). It is interesting to note that all the respondents who identified as working in cultural complexes were in regional cities, but of those who identified as working in primarily an art gallery, half were in main cities and half were in smaller centres.

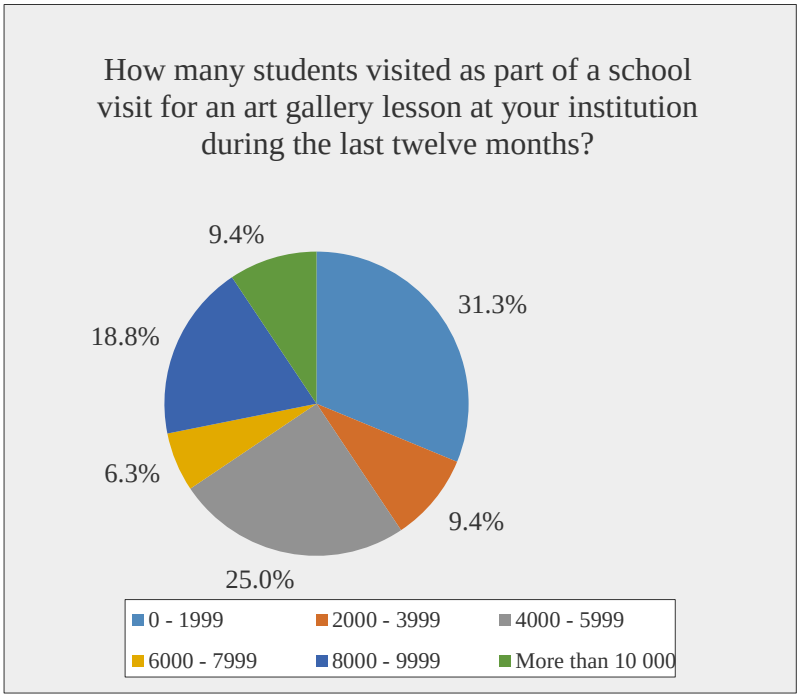

Figure 40: Number of school students attending gallery education programmes annually

Ninety-four percent of respondents answered this question. The statistics can easily be understood in thirds: More or less a third of respondents taught under 2000 students per annum, while approximately a third taught between 2000 – 6000 per year, and about a third taught 6000 or more. Fewer than 10 percent taught over 10 000 at their institution. It can be seen that there is a significant number of respondents in the lowest category.

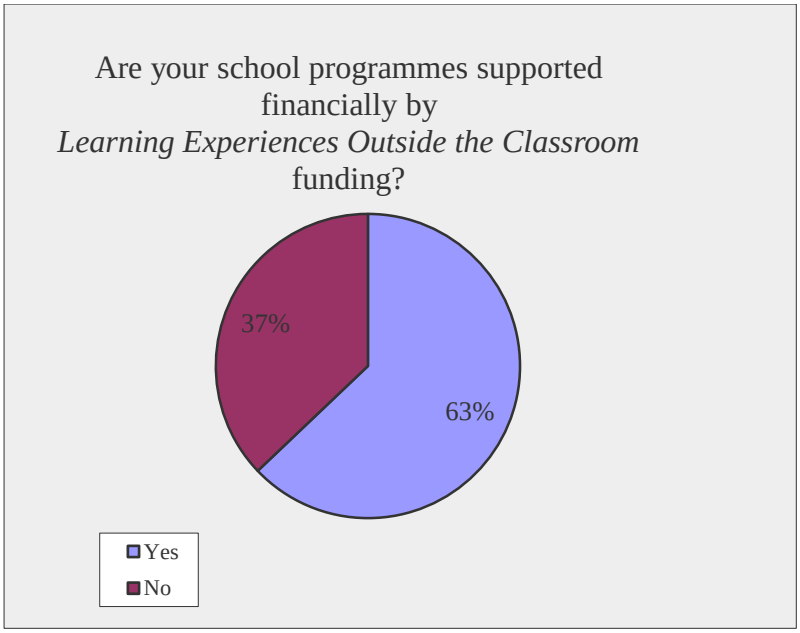

Figure 41: Proportion of gallery education services receiving LEOTC funding

Approximately two-thirds of respondents were LEOTC funded (63%). Thirty five respondents answered this question (97% of respondents).

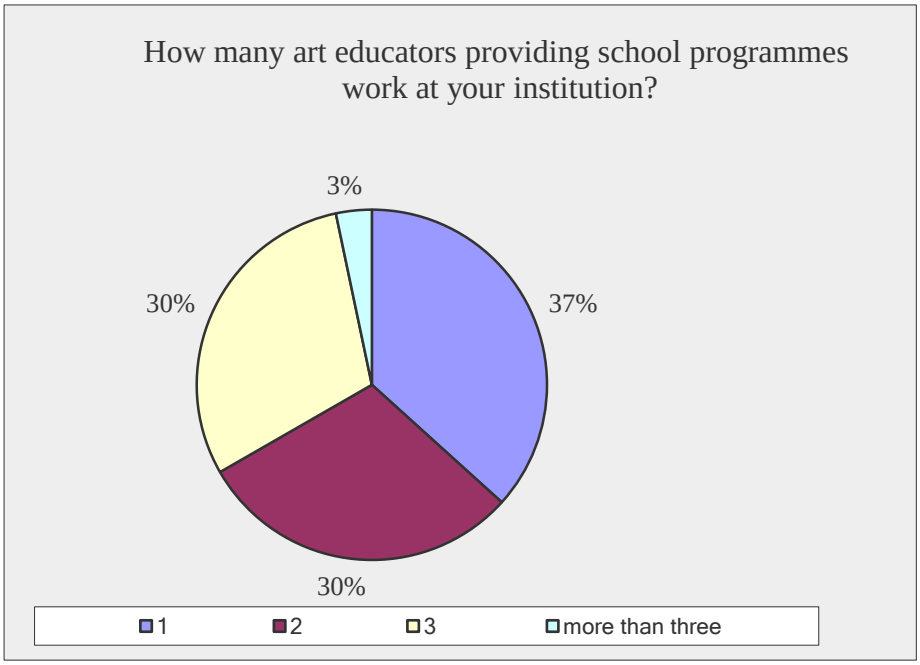

Figure 42: Size of gallery education teams

Eighty-nine percent of respondents answered this question. Of those who answered over a third are working on their own in school education departments of one. The size of school education teams is small, in the most part ranging from one to three teachers.

About the Art Gallery Educators

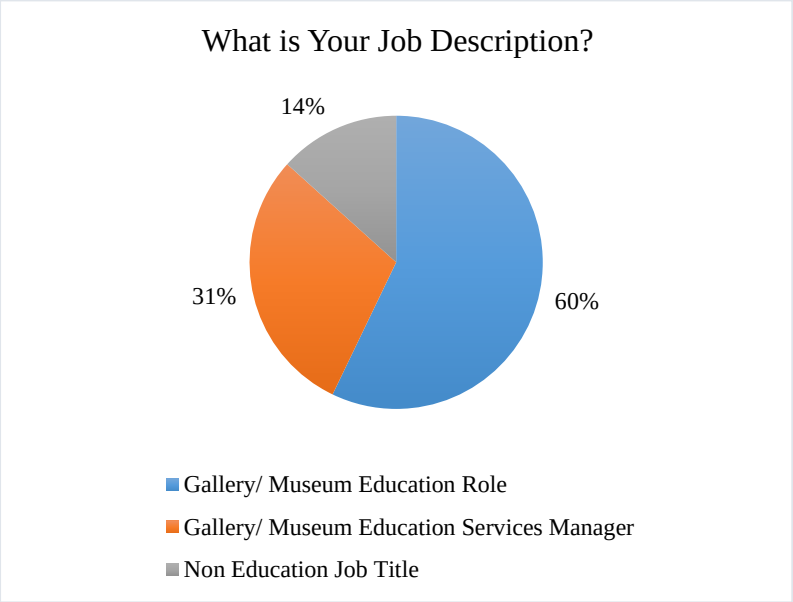

Figure 43: Gallery educators' job titles

Thirty-five respondents answered this question (97% of respondents). Although respondents answered as art gallery educators it is clear there was a broad range of job titles. Five respondents of the thirty-five did not have specific education roles in the gallery. Fourteen did not have art mentioned in their stated job titles. Note: The survey was sent to the widest possible range of employees of galleries or cultural complexes who might be identified as art gallery educators.

In Question 15 'What responsibilities does (your job) entail?' again thirty-five respondents answered. Thirty three mentioned teaching. Where the type of teaching was specified it was largely school group teaching, but after-school art, all age teaching and preschool were mentioned as well. The planning and development of their educational programmes, and the management of education, LEOTC and in some cases, general gallery matters, were both very commonly cited (by approximately two-thirds of respondents) responsibilities. Marketing, other gallery duties not directly relating to education, preparation for delivery of educational programmes, coordination, community development and working on public programmes were each mentioned by about a third to a quarter of respondents. Creating resources to support learning, reporting, professional development, and website and other IT matters were each mentioned in low frequency. Professional development was only mentioned by three respondents, indicating that it is not seen as a priority.

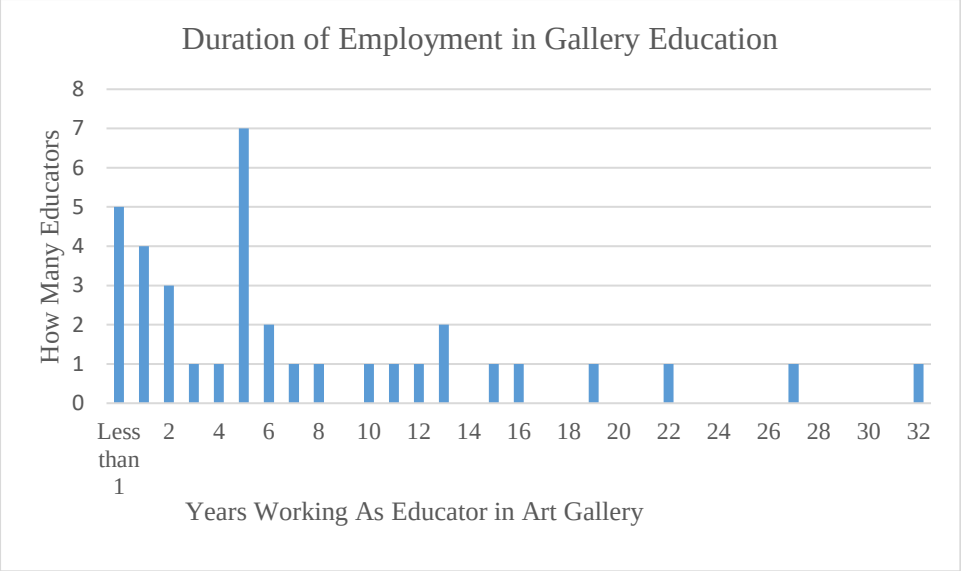

Figure 44: Length of employment

Ninety-seven percent of respondents answered this question (Note: two educators responded to this question on one survey). It is clear from the graph that there are a lot fewer art gallery educators who have been working for over ten years. 58% have been working in the gallery for five years or less, and 72% ten years and under. This shows that the profession does not hold onto its members.

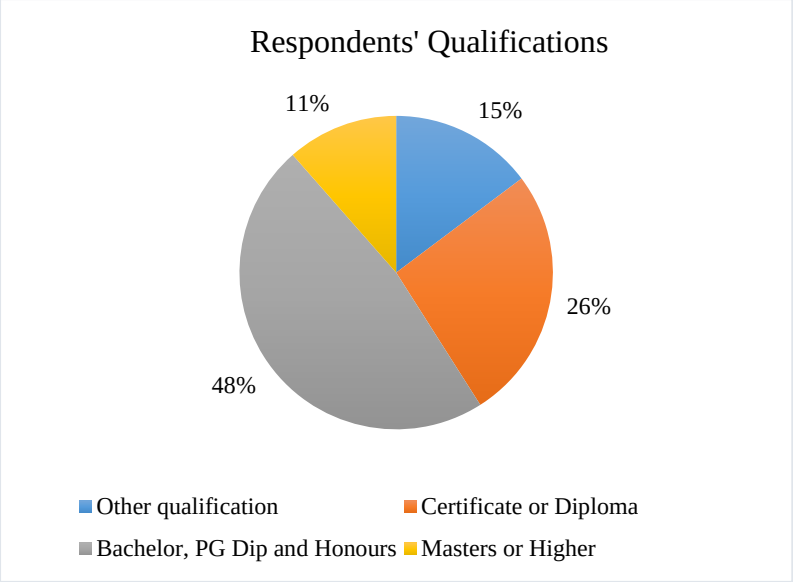

Figure 45: Art gallery educators' qualifications

Ninety-four percent of those who completed the survey answered this question. This graph shows respondents who have one or more of the listed qualifications. 85% of respondents have at least a Bachelor's degree. 21% have Master's Degrees: four Master's of Fine Arts; two Master's degrees specifically in museum education and one in museum management. 41% of respondents have both teaching qualifications and art qualifications.

Of the Bachelor's, Post-graduate Diplomas or Honours category, twelve had Education (note: some respondents could have made a mistake by not classing their diplomas as Post-graduate), eleven had Arts/Social Sciences and eighteen had specific Fine Arts qualifications. No-one had science qualifications. Of the respondents who worked at dedicated art galleries almost all respondents had specific visual art qualifications and additionally approximately two-thirds had a qualification in teaching. In comparison, of those who identified themselves as art teachers in cultural complexes, only approximately a third of respondents had visual art qualifications, although they all had a teaching qualification.

Table 3: Types of Teaching Experience Prior to Current Position

What relevant training and work experience did you have before becoming an art gallery educator?	
Community Classes	3
Private Lessons	3
Preschool	1
School teaching level unspecified	2
Primary	10
Secondary	6
Tertiary	2
Other	2
No teaching experience	9 out of 35 respondents

Ninety-seven percent of respondents answered this question. Around a quarter had no prior teaching experience before becoming an art gallery educator. About half had experience as a primary or secondary school teacher before entering the art gallery education profession. Close to three quarters of respondents had some form of teaching experience prior to becoming an art gallery educator. There was variation between those identifying as teachers in art galleries, and those identifying as art teachers in cultural complexes; in the cultural complexes all but one respondent had a prior teaching background, whereas, of the exclusive art gallery teachers, only about two-thirds had teaching experience prior to working in there.